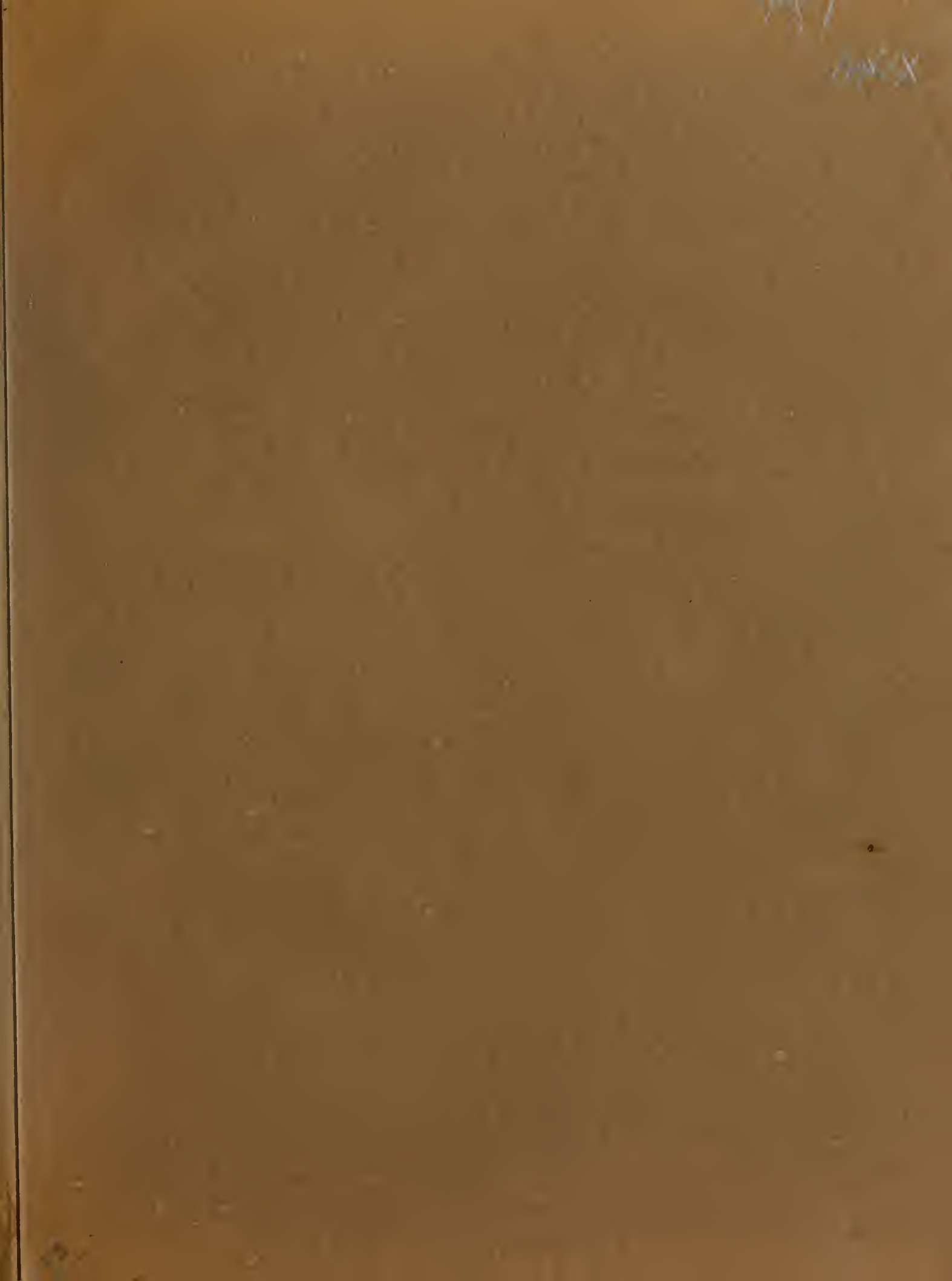


LOUIS XVI
FURNITURE
BY
SEYMOUR DE RICCI

BLVM
ENTH
EX AL LIB
RIS



PRINTED IN GERMANY

LOUIS XVI FURNITURE



N. Lavreince. Consolation in Absence
From the original gouache belonging to M. Arthur Veil-Picard

LOUIS XVI
FURNITURE

BY

SEYMOUR DE RICCI

WITH 480 ILLUSTRATIONS

John F. King.



STUTTGART (GERMANY)
PUBLISHED BY JULIUS HOFFMANN

SRLE
URL

PRINTED IN GERMANY



Decorative bronze. Plaque in the Musée des Arts décoratifs, Paris

LOUIS XVI FURNITURE IN FRANCE

THIS is the first time that a whole volume has been devoted to French furniture of the style known as Louis XVI; it is true that a number of handsome monographs, illustrated with wonderful heliogravures, have been published on furniture of the XVIIIth century; fine catalogues of the treasures of the Louvre and Versailles, of Windsor and the Wallace Collection, the chief pieces of which are now familiar to the cultured, have also appeared. But in the presence of so many royal pieces of furniture, less sumptuous objects which have come down to us in large numbers have been neglected; so much so that the cabinet-makers of to-day only know the most overloaded, and, in many ways, least pure, examples of the Louis XVI style. Our volume will, it is hoped, remedy this; equally moderate in size and price, it contains four or five times more reproductions of Louis XVI. furniture than any of the expensive folios mentioned above; the bibliophile will, of course, also buy Molinier's fine volumes; the ordinary reader will be satisfied with this unpretentious work. No trouble has been spared to enrich it with new and interesting documents, while at the same time the courtesy of a leading Paris publisher, M. Emile Lévy, has enabled me to borrow some important plates from the fine publications mentioned above. These plates reproduce some particularly famous pieces. I have also obtained much information from those numerous and powerful dealers in art-objects who make Paris the world-centre of collectors. One of the chief sources from

which my plates have been drawn is the rich and still little known series of sale catalogues. Two Paris auctioneers, Messrs. Lair-Dubreuil and Baudoin — the latter Me. Chevalier's successor — have published in the last twenty years a thousand such volumes. They are finely illustrated, and a collection of them should have a place in every art library. I found in them reproductions of hundreds of pieces of Louis XVI furniture, generally accompanied by excellent descriptions. I take this opportunity of thanking these gentlemen on behalf of the public for the daily services which such publications render to all the historians of art.

* * *

Whether applied to architecture or decoration, to ceramics or furniture, what we term the Louis XVI style is very badly described by this name. It would be a great mistake to imagine that this style was born in 1774, at the death of Louis XV, and that it disappeared in 1789. Of course, as a rule, it is quite right to give to the French styles the names of the princes under whom they were in favour. In other countries such appellations would have less justification; in England, for instance, it would be misleading to speak of the George II. style or of the George III. style. These sovereigns, buying very little, exercised but a slight influence on the evolution of industrial art in their country. In France, on the contrary, the richest and most generous of purchasers was always the king. Whether it was to build or furnish one of the

innumerable royal residences, Versailles or Fontainebleau, Compiègne or Saint-Cloud, or to elaborate a magnificent habitation for the favorite of the day, at Champs, Brimborion, Bellevue, or Louveciennes, it was always the king who gave the order and the king who paid. His taste was law, and the "fermiers-généraux" followed obediently in his footsteps. As for the court, it displayed no initiative in that direction any more than in any other. In furniture, as in literature, the courtier never ceased to be a courtier, and the greatest noblemen considered it an honour to receive from above the inspiration which guided their taste.

Towards the middle of the XVIIIth century the style current in France, as well as in Germany, was that *Rocaille* which the French term "style Louis XV" and the Germans *Rococo*. A body of artistic conceptions based upon an absence of all symmetry had, in its very essence, something outrageous; such an excess of eccentricities, despite all the talent of its protagonists, Slodtz, Caffieri, and Meissonier, could not endure; it only lasted as long as it did thanks to the artisans whose prudence, when executing their work, considerably tempered the uncontrollable ardour of the designers. A reaction was inevitable: let us see how it came about.

As everyone knows, this reaction was considerably anterior to the accession of Louis XVI, so that the apogee of the Louis XVI style was reached perhaps in the last years of the reign of Louis XV. Is not its most perfect expression in architecture that charming pavilion of Louveciennes which Ledoux designed for Madame du Barry? Should we then attribute the vogue of the style which nowadays bears the name of his successor to the influence of

Louis XV? Or perhaps to the taste of the Queen? I hardly think so: we must look outside the court. As Courajod very justly recognised some forty years ago, it was under the aegis of the most learned and the most graceful of favorites that this great change in the direction of French art took place.

"Madame de Pompadour, says Courajod*), has left her name to one epoch of art; but it is a fairly common error to give the name of Pompadour to the most extravagant and distorted style of furniture of the XVIIIth century. Madame de

Pompadour, on the contrary, gave an impetus to the new style which overcame the old by its simplicity. Though she had never seen Italy, she had a sincere taste for antiquity. She believed she was copying the antique with the intaglios of Guay, through the drawings of Bouchardon, and nearly all the artists whom she patronized were imbued with antique ideas. They were Cochin, author of a book on *Herculaneum*; Soufflot, who was beginning the Pantheon; Gabriel, who was conceiving the *Petit-Trianon* and the *Garde-Meuble*,

and building the *Ecole Militaire*. She had sent her brother to study the antique from the recent excavations around Naples. The style of Meissonier had already gone out of fashion; it was the moment of Dandrè-Bardon, the antiquarian, and of Caylus' crusade in favour of antiquity. These truths find an evident demonstration in the description of the objects sold by Duvaux and in their ornamentation reproduced in his *Livre-Journal*. It will be seen that Madame de Pompadour inaugurated the



Cylinder-bureau with mother-of-pearl inlay, bearing the monogram of Marie Antoinette
The property of Mr. E. M. Hodgkins

*) *Livre-Journal* de Lazare Duvaux (Paris, 1873. 8vo.), Vol. I., p. XXXIX.

taste which has since been called the Louis XVI style, because it was under that prince that this style attained its full development. Its contemporaries termed the new taste the style à la Reine. But while the favorite was still alive, some pieces of furniture received the title: à la Pompadour."

Thus we read in the *Livre-Journal* of Lazare Duvaux, under the date of January 27, 1750, the following: "Sent to Madame Pallu, a little table à la Pompadour with flowered cornets in satinwood, 72 livres."

Such is the rôle assigned by Courajod to Madame de Pompadour; in reality this renovation of style was neither the work of one person nor the work of a day: one of the most energetic opponents of Rocaille, Charles - Nicolas Cochin, has left us some very curious memoirs on the subject. They were published in 1880 by Charles Henry from the autograph manuscript in the Bibliothèque Nationale in Paris. I cannot resist the pleasure

of transcribing a few typical passages:

"There were at that time (1740—1750) a number of bad inventors of ornaments, who enjoyed the most brilliant reputation: a Pineau who spoilt all the architecture that was then being done with his sculpture; La Joue even, a mediocre painter of architecture, made some wretched drawings of ornaments, which were sold with the greatest rapidity. A kind of vertigo had invaded the art of design."

"Meissonier, a man who really had genius, but a genius wholly unregulated, ruined in Italy by his admiration for Borromini, successfully turned the heads of his contemporaries. As it was easier to imitate his extravagances than anything good he produced, if he did ill himself, he was still more dangerous by reason of his imitators. Nevertheless,

he was looked upon in his time as a divinity and the famous M. Germain (the goldsmith), who, however, was far from severe in the greater number of his productions, was regarded as a frigid genius. It is true he has received justice since, but at that time he was very coldly treated by the public."

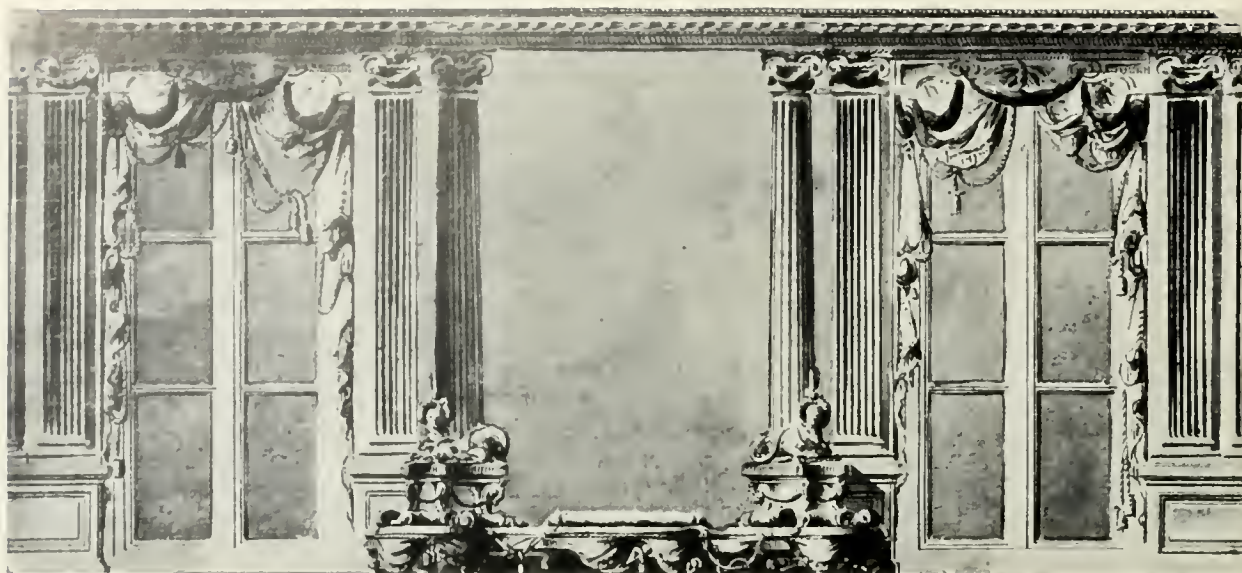
"It was M. Openord, an architect, who led the revolt against the good taste of the century of Louis XIV. As he drew well, with a strong and bold pen, his drawings pleased; their excesses were adopted, and from excess to excess, things reached that summit of the ridiculous where we have seen them."

"We may fix

the first epoch of the return of a better taste at the arrival of Le Geay, an architect who had studied in Rome. . . . As Le Geay's taste was excellent, he opened the eyes of many people. The young architects followed him as far as they could, perhaps because to them he appeared new, rather than from a true realization of his beauties. The school of architecture was seen to alter considerably, to the



Hanging clock in carved and gilded wood
Alsace, private collection



Design for the decoration of a reception-room
Original drawing in the Decour collection

great astonishment of all the older architects of the Academy."

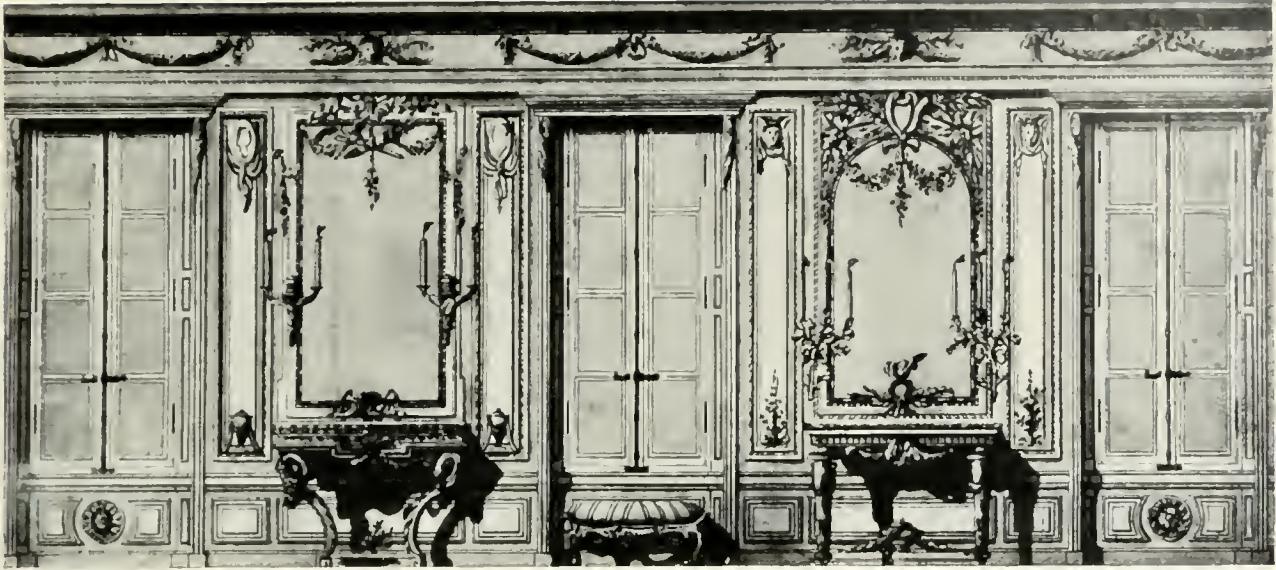
"After this, the truly decisive period was inaugurated by the return from Italy of M. de Marigny and of his company. We had seen, and we had seen with understanding. The ridiculous was very apparent to all of us, and we did not remain silent about it. Our complaints gained later by the fact that Soufflot preached by example. He was followed by Potain and several other good students of architecture who returned from Rome. I helped too, as the fly helped the coach along, by writing in the *Mercure* against the old follies and covering them with ridicule."

"Finally, everybody returned or tried to return to the good taste of the preceding century. And as everything must have a nickname in Paris, our manner was called architecture à la Grecque, and soon the very galloons and ribbons were à la Grecque; taste remained good only in the hands of a small number of persons, and became a folly in the hands of the others."

"Our older architects who had never been outside Paris wished to show that they also could work in this Greek style; it was the same with beginners and even with master-masons. All these good people displaced the antique ornaments, distorted them, decorated window-fittings with heavy guilloches, and committed a thousand other mistakes. Le Lorrain, the painter, produced some very heavy drawings for the whole of the ornaments in the apartment of M. de La Live, a rich

amateur who drew a little. They became the more famous because M. de Caylus praised them enthusiastically; hence we obtained garlands in the form of well-ropes, vases formerly used for containing liquids, transformed into clocks with dials, fine inventions which were imitated by the ignorant and flooded Paris with rubbish à la Grecque. The result was what must always be: the number of good things will always be very small, in whatever taste they are, and ignorance will always predominate in architecture; but although very bad things are being made, they are at least nearer to the good than the bad taste that preceded them, and anyone with natural taste will be nearer the road leading to the good than heretofore, if, however, that taste does not become, thanks to those who parody it, so discredited that no one will accept it."

It was not only in arguments destined for publication that Cochin resisted Rocaille; it was actually by ridicule that he killed the style which he found so laughable. His *Supplication to Silversmiths, Chasers, and Woodcarvers*, published about 1755 in the *Mercure*, is often cited: it is in this article that the "silversmiths, chasers, sculptors in wood for apartments and others, are humbly requested by people of good taste henceforth kindly to submit to certain laws dictated by reason." And a little further on: "... When they have to make a candle-stick, let the stem be straight, and not contorted, as if a rogue had taken pleasure in twisting it." Cochin does not limit himself to criticisms of principles; he



Design for the decoration of a reception-room
Original drawing in the Decour collection

takes palpable instances all the time. He notes, in the decorations of apartments, scythes smaller than hour-glasses, sickles as big as gardener's rakes; he reproaches decorators for making palm-trees grow at any price along walls, chimney-pieces, and mirrors. In a prophetic passage he announces the Louis XVI style: "At least we may expect that when things may be square without offence they will be willing not to distort them; that when copings may be semi-circular, they will be persuaded not to corrupt them by S-shaped contours which they seem to have learned from teachers of calligraphy, and which are so hackneyed that the real way to do something new would be to use only the square and the circle. It would at least be a great consolation if they would make the chief mouldings, upon which their ornaments meander, straight and regular, and only give rein to their disordered imagination above, and without touching them; then, at least, the man of good taste who should find himself in possession of such an apartment, would be able to knock away all the herbage, bat's wings, and other trivialities with a chisel, and lay bare the naked moulding which would be a sufficient decoration for him . . . They are therefore requested to believe the assurances which we give them, we who have no interest in misleading them, that the regular straight, square, round, and oval forms decorate as richly as all their inventions; that as their execution is more difficult it would be more honourable to their talent; that finally, the eyes of a number of good people like ourselves,

would be inexpressibly grateful to them, were they no longer shocked by unreasonable disproportions and an abundance of distorted and extravagant ornaments."

Such was, according to the very faithful account of one of the promoters of the movement, the origin of the beneficent reaction against the extravagances of the Louis XV style and against the follies of Rocaille. It is not only in France that the latter has prevailed. Germany has used Rococo, and even abused it. Together with delightful productions, worthy to rank with the most delicate expressions of French Rocaille, we note the existence, in Prussia and Bavaria as in the Rhine Provinces, of a school of ornamentists who carried the unbridled fancy of Rococo to its extreme limits. It is fortunate that cabinet-makers and decorators have nearly always shown themselves wiser in execution than designers and engravers.

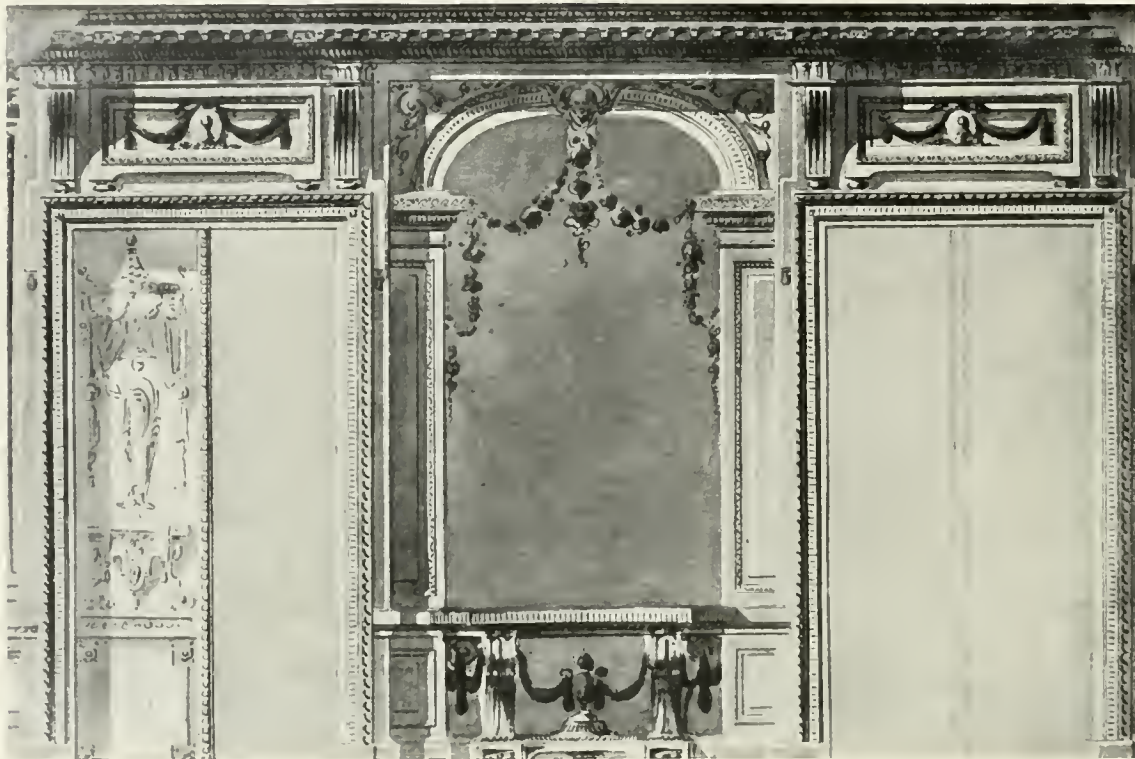
It would be interesting to learn how German Rococo died. We believe that, here as elsewhere, French taste exercised its influence beyond our frontiers. A curious testimony of Grimm*), recently brought to light by M. Salomon Reinach, shows us with what interest a German followed the evolutions of French taste in 1762.

"One should note," says Grimm, "favourable revolutions in the arts, as well as those which contribute to their corruption and destruction. Eccentricity in ornaments, in decoration, in design,

*) Correspondance de Grimm, Vol. V. p. 282.

and in the shapes of jewellery, had reached the summit in France; they had to be changed at every moment, because what is not reasonable can only please by its novelty. For some years now the ancient forms and ornaments have been in request; taste has gained considerably and the fashion has become so general that everything to-day is made *à la Grecque*. The internal and external decoration of buildings, furniture, textiles, jewellery of every kind, everything in Paris is *à la Grecque*! This taste has passed from architecture into the shops of our drapers; our womenfolk dress their

It was therefore by the imitation of the antique that the Louis XVI style distinguished itself among its contemporaries; but is that characteristic sufficient to define its style, and if we seek to know its essence, what is the best definition that we can give of it? Let us say with Molinier*) that the Louis XVI style is "a style directly inspired by the classic antique, in which vertical and horizontal lines predominate, and in which the ornaments, reduced to the strictly essential, leave large portions of architecture exposed, trusting to their lines for a decorative effect." This definition has the ad-



Design for decoration
Original drawing in the Decour collection

hair *à la Grecque*; our dandies would consider themselves dishonoured by carrying a snuff-box which was not *à la Grecque*. This excess is ridiculous, of course; but what does it matter? If abuse cannot be avoided, it is better to abuse a good thing than a bad one. If the Greek taste became a mania with our hairdressers and cooks (for it is only fitting that such great Greeks as ourselves be powdered and fed *à la Grecque*), it would nevertheless be true that the jewellery which is now being made in Paris is in very good taste, that its forms are beautiful, noble, and agreeable, whereas they were all arbitrary, odd, and absurd ten or twelve years ago."

vantage of including the origin of the new style, the characteristics which give it originality, and the profound differences which separate it from Rocaille.

* * *

I have referred above to Madame de Pompadour and the part which this superior woman appears, consciously or unconsciously, to have played in the collective action of that artistic élite which renewed taste. If Madame Du Barry did not distinguish herself, as Madame de Pompadour did,

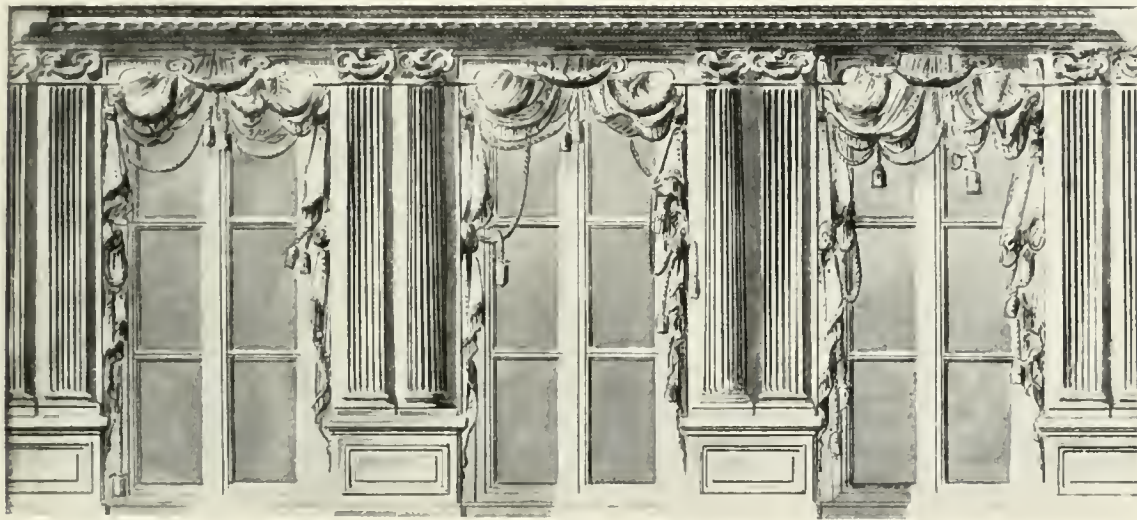
*) Exposition retrospective de l'Art français, Paris, 1900, p. 121.

by a refined artistic culture. she has at least the merit of having occasioned no less important expenditures, the details of which, thanks to the numerous extant accounts, are well known to us.

A local historian, *Le Roi*, published in 1859, in the *Mémoires de la Société des Sciences Morales de Seine-et-Oise* a curious and instructive attempt at a reconstitution of the furniture of Madame Du Barry. Fifteen years ago M. Pierre de Nolhac*) told us how Louis XV granted to his new mistress the exceptional favour of a special apartment at Versailles, directly above the royal apartment, in what were then called the *Petits Cabinets* and are now known as the *Appartements of the Mistresses*. The reader will find in M. de Nolhac's article a description

for the cymbals; the case which it was necessary to add to it to contain the pipes and bellows, was faced with rosewood and with blue and white mosaics, and very richly fitted with bronze gilded with dull gold."

"On one side was a superb chest of old lacquer of the first quality, the middle panel with richly dressed Chinese figures, the friezes of ebony, the fittings of chased bronze, gilded with dull gold, the white marble of the kind used for statuary. And on the other side was another fine chest, ornamented with five pieces of French porcelain, with flowers and gold fillets, very richly set off with well finished bronze gilded with dull gold, the white marble of the kind used for statuary. On one of the chests was: a large group in bronze of



Design for decoration
Original drawing in the Decour collection

of this apartment, ingeniously devised by Gabriel, and of the charming wood-carving which covered the walls. For the furniture itself, one must apply to *Le Roi*:

"In the salon there was on the chimney-piece a magnificent clock with columns, ornamented with figures in porcelain; in the middle a superb table, ornamented with French porcelain; the top, which was the principal piece, represented a picture in miniature after Leprince; the bronze fittings were perfectly chased and gilded with dull gold. There was also a very fine English pianoforte, which had been put together and tuned in Paris by the famous Clicot, with flutes and a galoubet, a movement for the lute and two others

ancient colouring, composed of four figures representing the "Carrying off of Helen by Paris," the whole on a pedestal gilded with ormolu; . . . and on the other side another smaller bronze group, after Sarrasin, composed of five children playing with a goat; the whole on a marquetry pedestal by Boulle and ornamented with bronze gilded with ormolu. Finally a large chandelier in rock-crystal, with six lights, which had cost 16 000 livres, was hung in the middle of the room."

"As this little salon was much used for play, Mme. Du Barry had had a box made for games. This box was of mahogany, lined with gold-braided blue tabby. It contained four ivory quadrille boxes, with a club, a spade, a heart, and a diamond inlaid in gold on each, and surrounded with a cartouche with knots of ribbon, the whole in

*) *Gazette de Beaux-Arts*, 1898, I, p. 143.

gold and also inlaid; the eighty counters and the twenty markers being also differentiated by a club, a spade, a heart, and a diamond inlaid in gold."

"In the bedroom there was a chest ornamented with porcelain pictures after Watteau and Van Loo, very richly decorated with well finished bronzes gilt in dull gold. There was also a bureau of French porcelain with a green flowered ground, a dark blue washhand basin studded with gold, with miniature figures by Teniers and two smaller ones decorated in the same style. On the mantelpiece was a gilt clock by Germain. It represented the three Graces supporting a vase, in which was a revolving dial, while above a Cupid pointed to the hour with his arrow, the whole standing on a pedestal very well chased and gilded."

"The dressing room was by no means inferior. On the mantelpiece was a clock with a vase and serpent in bronze, gilt with ormolu, and a revolving dial. The pedestal upon which it rested was decorated with three pieces of French porcelain with miniatures of children on a blue ground. The serpent's tongue was in marcasite. There was also a very pretty shelved table of French porcelain with flowered medallions on a green ground, the whole very richly decorated with bronzes gilt with ormolu, the top over the drawer was covered with green velvet; the writing implements were gilt. On the shelves of this table there was a quantity of objects of all sorts, including a casket of old lacquered ware with a black ground on which were reliefs in gold and avanturine with landscapes and figures, five antique Dresden cups and saucers with pictures and miniatures, with a tea-pot and a tea-caddy to match, a liquor case composed of four large bottles with a goblet and saucer, the whole of rock crystal; six little Bohemian glass bottles; two spoons and a funnel in gold, ten golden flasks, the whole in a box of Indian wood ornamented with red velvet. This pretty liquor case had been bought at Mme de Laura-guais' sale. Finally, the dressing-room also contained a Passemant barometer and thermometer, richly mounted in bronze gilt with ormolu and ornamented by three pieces of French porcelain consisting of miniatures of children."

"Even the most intimate parts of this little apartment all bore the stamp of the Countess's taste for luxury. For instance, in the little corridor which led to the closet, under the window was a commode with doors in rosewood, fifty inches long, decorated with bronze gilt with ormolu; the slab on top was of Aleppo breccia, while

in the closet itself was a secret wash-stand, with a back, in marqueterie with a white ground with blue mosaic, with black fillets and red rosettes ornamented with blue velvet and embroidered with gold, and ormolu gilt feet; the sponge-bowl and the wash-hand basin in silver; two small corner tables, also in marqueterie and decorated in bronze gilt with ormolu; and a closet chair in marqueterie similar to the other pieces of furniture, the seat of this chair being covered with morocco leather, while the handles and feet were gilt with ormolu."

These ponderous pages of *Le Roi* have been transposed by Edmond de Goncourt into brilliant paragraphs, and I would have quoted his version rather than the original were it not that I am concerned here with evidence rather than with literature.

As might be expected with a king who was himself an expert with the file and chisel, the furniture ordered by Louis XVI shows a very high degree of technical excellence. Pieces with Marie-Antoinette's cipher are no less exquisite, and we cannot help thinking that the original furniture of Trianon must have been designed under the personal supervision of the exalted couple.

* * *

The Louis XVI style, which was born at the court of Versailles, was destined to die with it. As late as 1790 and 1791 Riesener made for the Queen those three fine pieces of furniture which we saw again at the Hamilton Palace sale. A few years later another court, obsessed by the Greek and Roman styles, attempted to revive for the Emperor the fine antique style which prevailed during the reign of Louis XVI. It will be remembered how the efforts of Percier failed, and to what lamentable barrenness and pompous poverty the Empire style was doomed from its very birth. An English connoisseur, Mr. Harding, has the model of a jewel-case ordered from Gouthière by the Duc d'Aumont for Marie-Antoinette the Dauphiness, while the sumptuous jewel-cabinet made for the Queen shortly before 1789 by Schwerdfeger, Degault, and Thomire, and a similar piece made for the Empress Marie-Louise by Jacob Desmaltre still form part of the French State furniture. The comparison of these three pieces is highly instructive. The first in date is still permeated by the spirit of late Rocaille; straight lines and symmetrical curves are very sparingly used, while the bronze worker still displays imagination and fantasy. Fifteen years later Schwerdfeger is much more timid: see how discreetly he hangs

his garlands and imprisons his bronzes in little rectangular and oblong panels. Notwithstanding very obvious defects, such as that of making a quiver support the whole weight of such an edifice, the work lacks neither richness nor grandeur. The four Caryatides are in a fine style, and the whole has a noble architectural effect. On the other hand, the massive construction of Jacob Desmaller has but few claims to our admiration; all fantasy, even the most innocent, and all curves, even the most discreet, are avoided. The bronzes, although the work of that great chaser Thomire, are so cold that even the perfection of their technique does not redeem them. In short, and this is characteristic of the furniture of the first Empire, this big jewel case is less a piece of furniture than an architectural monument.

* * *

The history of French furniture during the XVIIIth century can only be written with the help of a very varied series of documents. One must first of all examine existing works, photograph and publish them, class them according to their stamps in order to assign them accurately to the different ateliers whence they issued. The very complete lists of the corporation of furniture-makers which we possess (that published by Molinier should suffice for the needs of most people) enable us to identify the majority of the trademarks hitherto deciphered; as to anonymous works, the plates published below reproduce a sufficient quantity.

The historian must afterwards — and this part of the work has still more or less to be done — search all the archives and files of the period to gather the information necessary to throw light on our subject. In this connection nothing could be more instructive than that important work, the *Livre-Journal de Lazare Duvaux*, published in 1873 by Courajod for the Société des Bibliophiles français. It gives the prices of furniture during the middle part of the XVIIIth century, the repairs that were undertaken, and notes the taste which amateurs of the period already showed for old furniture, notably for Boulle marqueterie. Finally, there is a third way of obtaining information which historians should not neglect, although they have always done so hitherto, and that is to consult the very rare engraved books so keenly sought after by the bibliophiles, in which the French ornamentists of the XVIIIth century collected the graceful productions of their very fertile imaginations. In Germany the Kunstgewerbemuseum of Berlin has an excellent

collection of these books, and France is not less well supplied with the treasures which are contained in the Cabinet des Estampes and the Cabinet de l'Arsenal, not to speak of the Lesoufaché collection at the Ecole des Beaux-Arts, and the splendid private libraries of Messrs. Hugo de Bethmann, Cruchet, and Jacques Doucet.

Being unable to reproduce these prints here, I wish to give information which can enable anyone to trace them without difficulty. I will therefore briefly indicate the principal series of plates which reproduce furniture in Louis XVI style, setting aside all that belongs purely to the decoration of interiors. I may remind my readers that the classical guide in these matters is D. Guilmard's work on *Les Maîtres Ornemanistes* (Paris, 1880, 8vo.), a very imperfect work, no doubt, but one which nothing can replace, not even the indispensable catalogue, by M. Jessen, of the prints of ornaments in the Kunstgewerbemuseum at Berlin.

The transitional style which harmonizes the graceful curves of the dying Louis XV style, with the sober straight line of the dawning Louis XVI style, is illustrated in a clever way, with many technical details, by the master furniture-maker, A.J. Roubo fils (1760—1770), in the collection of 55 plates, which accompanies his *Art du Menuisier en Meubles*. This work forms part of the *Description des arts et métiers faite ou approuvée par Messieurs de l'Académie Royale des Sciences* (Paris, chez Dessaint et Saillant, 1761—1789, 113 fasc. in folio).

One may also add two parts of the celebrated Diderot and d'Alembert Encyclopædia, one with the plates illustrating l'Ebenisterie (plates by Lucotte, engraved by Defehrt) which appeared in 1765; and another published four years later, illustrating Menuiserie en Meubles (20 plates by the same Lucotte). The celebrated and valuable work by Jean-François de Neufforge, an artist of Liège, established in Paris, also dates from this epoch. His great work, *Recueil Élémentaire d'Architecture*, published from 1557 to 1772, contains no less than 912 plates, contained in eight large volumes and a supplement. The sections on furniture are contained in the eighth volume, published in 1768; they are those bearing the numbers 97 and 98, and each contains six plates.

Towards 1770 the important work of the Parisian ornamentist, Jean-Charles Delafosse, appeared in parts published by Daumont. It is divided into three parts, of which only the last deals with furniture. Complete copies of this work are

very rare, which explains why it has been inaccurately described by Guilmar. It contains in all 134 plates in series of 4, signed A-Z and AA-II; part DD however contains 6 plates instead of 4. The parts from M to Q are not by Delafosse, but by various other engravers (Martinet, Lecanu, Poulleau, Duval, and Charpentier). Delafosse's plates are extremely varied. All sorts of pieces of furniture are represented, and such piquant titles as *La Paphosée en Gondole*, *la Convalescente*, *la Veilleuse à la Turque*, *les Duchesses* and *les Cabriolets* are found among them.

A less famous ornamentist whose name deserves to appear in the histories of furniture is Mathieu Liard, born in Paris in 1736, who appears to have specialized in furniture-drawing. His work is not considerable, and it is only known from fragments picked up here and there. It would seem that this artist grouped his plates in parts of six. The only one which bears a date is *Recueil de différents meubles garnis*. (Se vent à Paris, chez Liard, decinateur, rue de la Harpe, chez l'armurier près la rue Serpente et chez Liard, rue Joquelet 1762.) (Pierpont Morgan collection.) The Kunstgewerbemuseum of Berlin has a *Recueil de différents canapés* and a *Receueil de différents fauteuils et chaises et autres garnis*. Another thing which makes classification of Liard's plates difficult is that many of them do not bear any artist's name.

The work of Boucher fils (Jules François, 1736—1781) is well known to bibliophiles. It is rarely found in its complete form of 390 plates, to which a second series of 60 plates was added. Actual furniture only occupies the twenty first parts of the work; these illustrate beds, seats, baths, secretaries, tables, chests, bureaux, etc.

Jean-François Forty, who specialized in metal, is represented only by his very rare and charming *Projets de deux toilettes*, représentant toutes les pièces qui en dépendent (12 plates).

The work of Lalonde, a mine of wealth for the decoration of interiors, is no less rich in regard to furniture. It contains 9 parts of 6 plates on furniture, 4 parts on furniture and joiners' work, and also 6 plates and 3 separate parts dealing with table-feet, chairs, couches, and bedsteads. This last, dated 1789, is very rare.

There is also a rather mediocre work signed by Lalonde, engraved by Fay, in 35 parts, the first 10 of which refer to furniture. These plates are very inferior to those mentioned above, and for that

reason have often been attributed to a Lalonde fils invented for the occasion.

That admirable draughtsman and ornamentist Salembier, though he designed some charming motives for tapestry arm-chairs, did not concern himself very much with the woodwork. In the considerable work which he left behind, only two or three plates dealing with table-feet and candle-brackets deserve mention. Ranson, on the other hand, whose trophies and flowers may be compared to those of Salembier, is the author of 10 numbers on furniture which contain in all 60 plates, to which are added 3 unnumbered parts of 6 plates. Of these 78 plates, about one half represent beds, pieces of furniture which Ranson studied under manifold forms, *Lit à la Polonoise*, *Lit à l'Impériale à colonnes*, *Lit à colonnes dans le goût antique*, *Lit à la Panurge*, *Lit à la Turque*, *à la Romaine*, *à la Chinoise*, *à la militaire*.

At the end of Louis XVI's reign we must note the interesting work of Aubert Parent, by whom we have three publications dated 1788 and 1789, *cahier de meubles de différentes formes*, *cahier de douze meubles pour garnir les appartements dans le goût le plus nouveau et revêtus d'ornements de bronze doré*, *cahier de meubles contenant six lits de différentes formes et dans le dernier goût*.

A very curious book by Bichard entitled *Recueil de meubles ornés d'un très nouveau goût avec toutes les proportions et coupes*, dessiné d'après les meubles de la Couronne must also be mentioned. Unfortunately, so far only the title-page engraved toward 1789 has been found. It would have been very interesting for once to see the ornamentists suggest as models, not things evolved from their very fertile imaginations, but the most celebrated pieces of furniture in the Royal collections.

To be quite complete it will be necessary also to mention a few pieces by Desvoyes; two or three plates made in 1783 by the King's chaser Louis Prieur, and finally, the mediocre prints drawn by Charpentier for the five volumes of the "*Cabinet des Modes*" (1786—1790).

With the advent of the Revolution the ornamentists disappeared. Couët's great *Recueil* (1802) brings us to the full Empire style.

As Molinier has said more than once, it would be a mistake to imagine that all the models drawn by the ornamentists were executed by the furniture-makers. There are many fantasies registered on paper which would not have been possible in wood or bronze, and if the majority

of the pieces designed by Lalonde are to be found actually reproduced as pieces of furniture almost without any modification, the mantelpieces of Delafosse for the most part were certainly never made by the sculptors of the XVIIIth century.

Until the present time there was not a piece of Louis XVI furniture the original drawing of which had been traced. A fortunate chance however, has enabled me to fill up this gap. As will be seen later on, a valuable design attributed to Lalonde, formerly in the Destailleur collection, has been identified as being the original of a splendid jewel-case, now in the possession of Baroness Alice de Rothschild. Comparison of the drawing and the actual piece of furniture is highly instructive. It is, as might be imagined, entirely in favour of the furniture-maker. He has carefully avoided following the designer in giving the same importance to the little corner columns, which support nothing, and the pilasters which bear all the weight. Furthermore, he has accentuated the cadence of the central motive, thus giving additional elegance to the piece, and making the proportions more agreeably harmonious.

A great service which the various books enumerated have rendered me is, that they have taught me the proper names of the various pieces of furniture. What a number of errors there are in this respect even in the best modern books! A great savant like Molinier, commenting on the pieces contained in the Wallace Collection, nearly always calls them by their modern names instead of referring to Lalonde and Boucher to get the correct old terms. It may be thought that there is no great harm in confounding a sofa with an ottoman, an arm-chair with a bergère, a table with a bureau, but why persist in calling *cartonnier* what our ancestors called *serre-papiers* or a *secrétaire à archives*? Why describe as *tables à ouvrages* our charming *chiffonnières*, and write *coiffeuse* instead of *toilette*? Finally, the most curious result of the ignorance in which we are pleased to remain in regard to old furniture is to be found in the presence in more than one elegant drawing-room of some of those little tables with shelves below which a century ago were called *tables de nuit*, and which appeared, not in drawing rooms, but in bedrooms.

* * *

After careful thought, I have classified the three hundred reproductions which will be found in this work according to their kind. Secretaries, arm-chairs, and round tables will be found grouped

together as far as the make-up of the book has allowed. The order in which they are placed is somewhat arbitrary, but the indications which I give here should enable the reader to find his way.

First come ensembles and interiors in geographical order: Paris (with Versailles and Fontainebleau), the provinces (Dijon and Bordeaux), and Foreign Examples (at Geneva, Munich, etc.). Then isolated decorative panels, mantel-pieces, doors, and finally console-tables, fixtures in fact if not by nature.

From consoles we pass to tables and *guéridons* in all their varieties, charming little pieces of furniture which daily inspire our modern cabinet-makers. The distinction between tables and flat bureaux is often difficult to make, but the flat bureaux naturally bring us to the cylinder bureaux, to the *bonheurs du jour*, and the *secrétaires à abattants*. Some of these secretaries decorated with pieces of Sèvres porcelain are now worth fabulous sums; our work reproduces twelve authentic examples chosen in famous collections.

Next come the commodes, Louis XVI pieces par excellence, of which all the chief varieties are represented, from the sumptuous royal models to the modest marquetry of the middle classes.

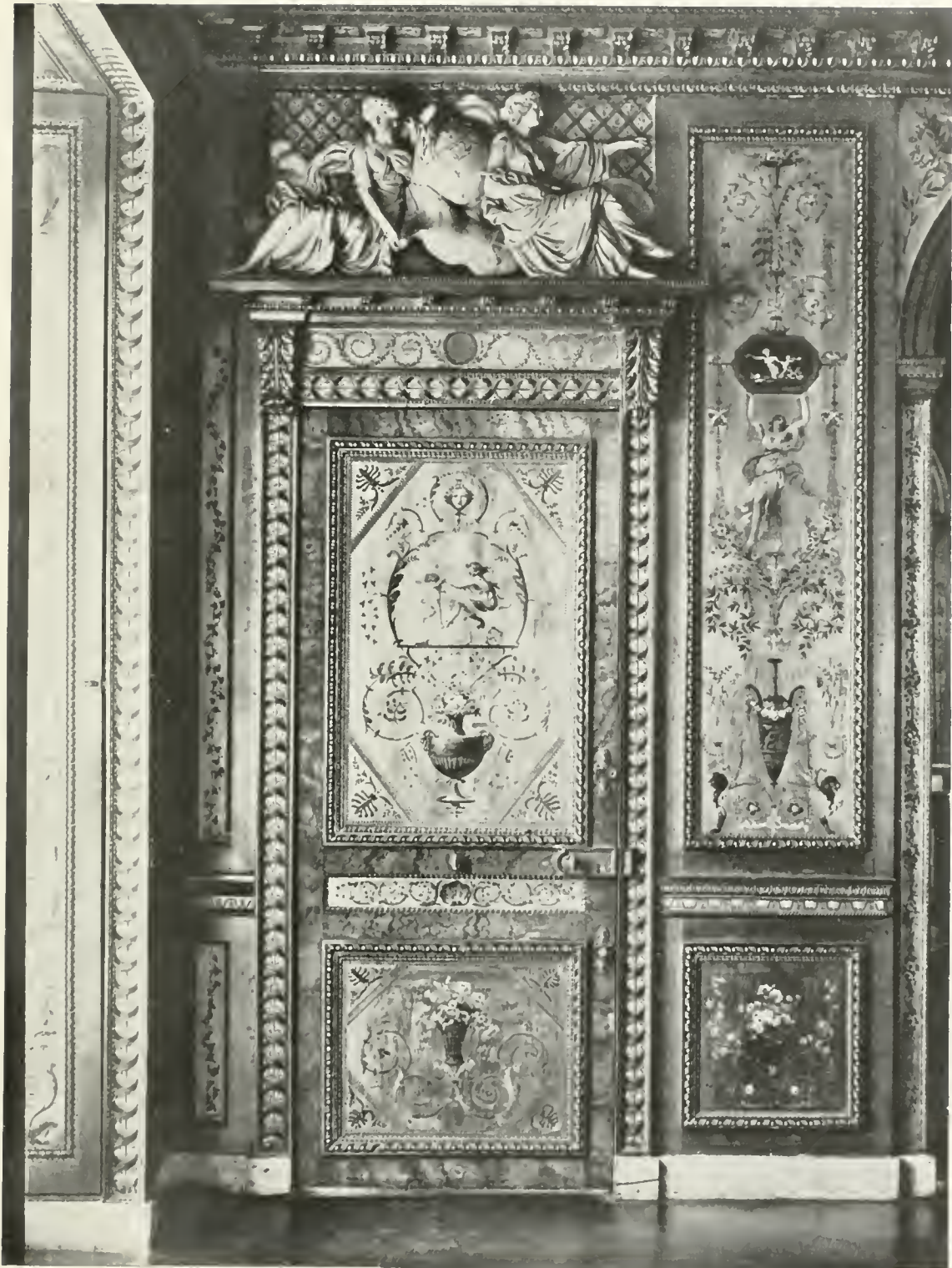
Some screens, a few *secrétaires à archives*, some beds, all too few for our taste, one or two cupboards, bring us to the last category, that of seats, which will be found very complete, and which the fear of monotony alone prevented us from further enlarging. Large *confidentes*, big and small *couches*, sofas, and *paphoses*, *bergères*, armchairs, chairs, stools and *banquettes* are abundantly illustrated by chosen examples which will enable the reader to appreciate not only the woodwork but also the fabrics which were used to cover them, *broché* silks, stamped velvet, Beauvais and Aubusson tapestries.

* * *

The descriptions under these illustrations carefully state, when possible, the history of each piece of furniture, for it is not uninteresting to know that such and such an object belonged to Léopold Double or the Duke of Hamilton. These exalted provenances are a guarantee of authenticity which is not to be despised in these days of falsification and "faking". They give such articles of furniture a special lustre, to which their new owners are rarely indifferent. These valuable works form, in the rather mixed world of art-objects, a veritable aristocracy, jealous of its rank and its pedigree, the history of which, still to be written, will give a great deal of trouble to the genealogists of the future.

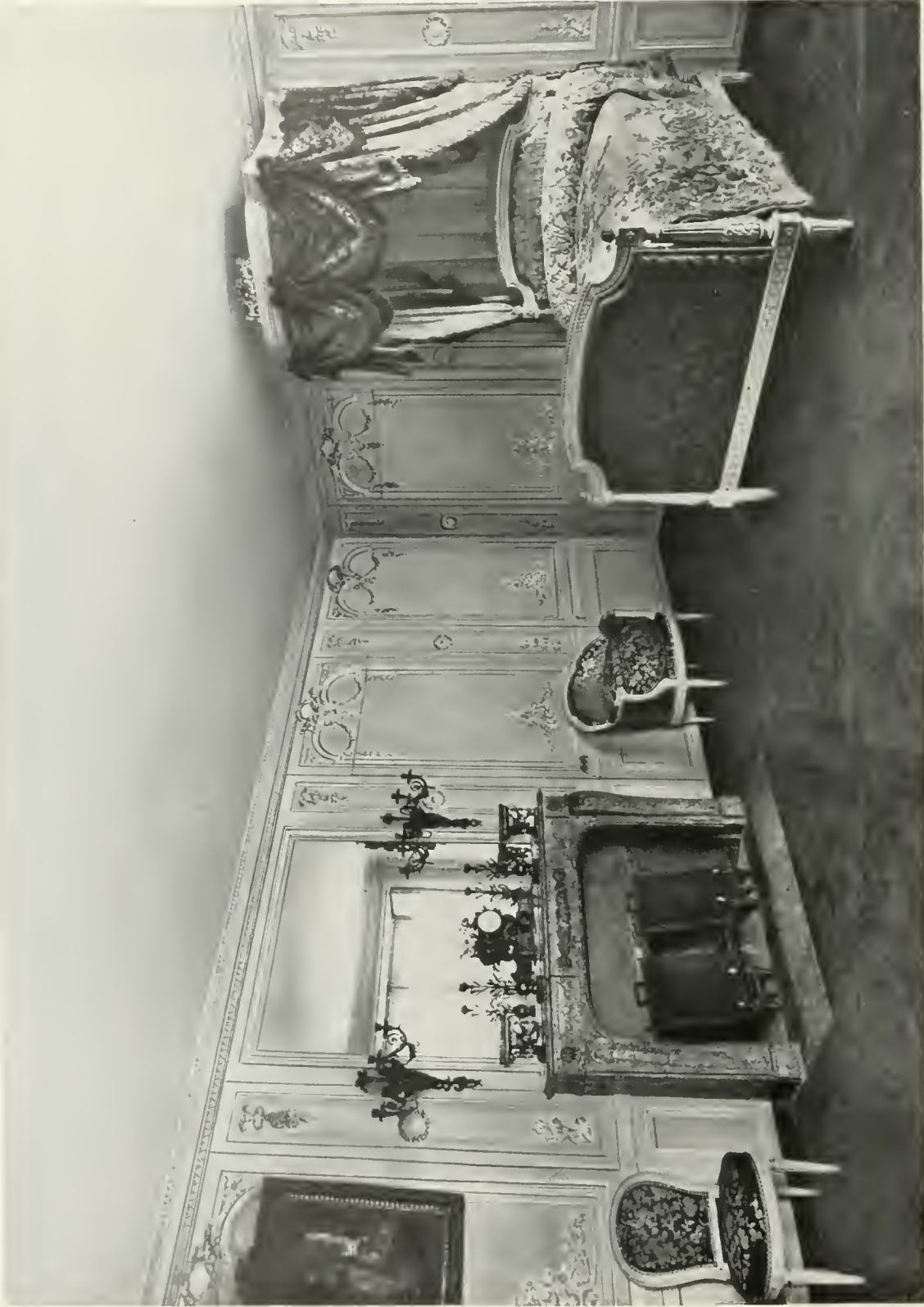


Decorative Bronze



Phot. Neurdein frères

Fontainebleau. — Door of Marie-Antoinette's boudoir



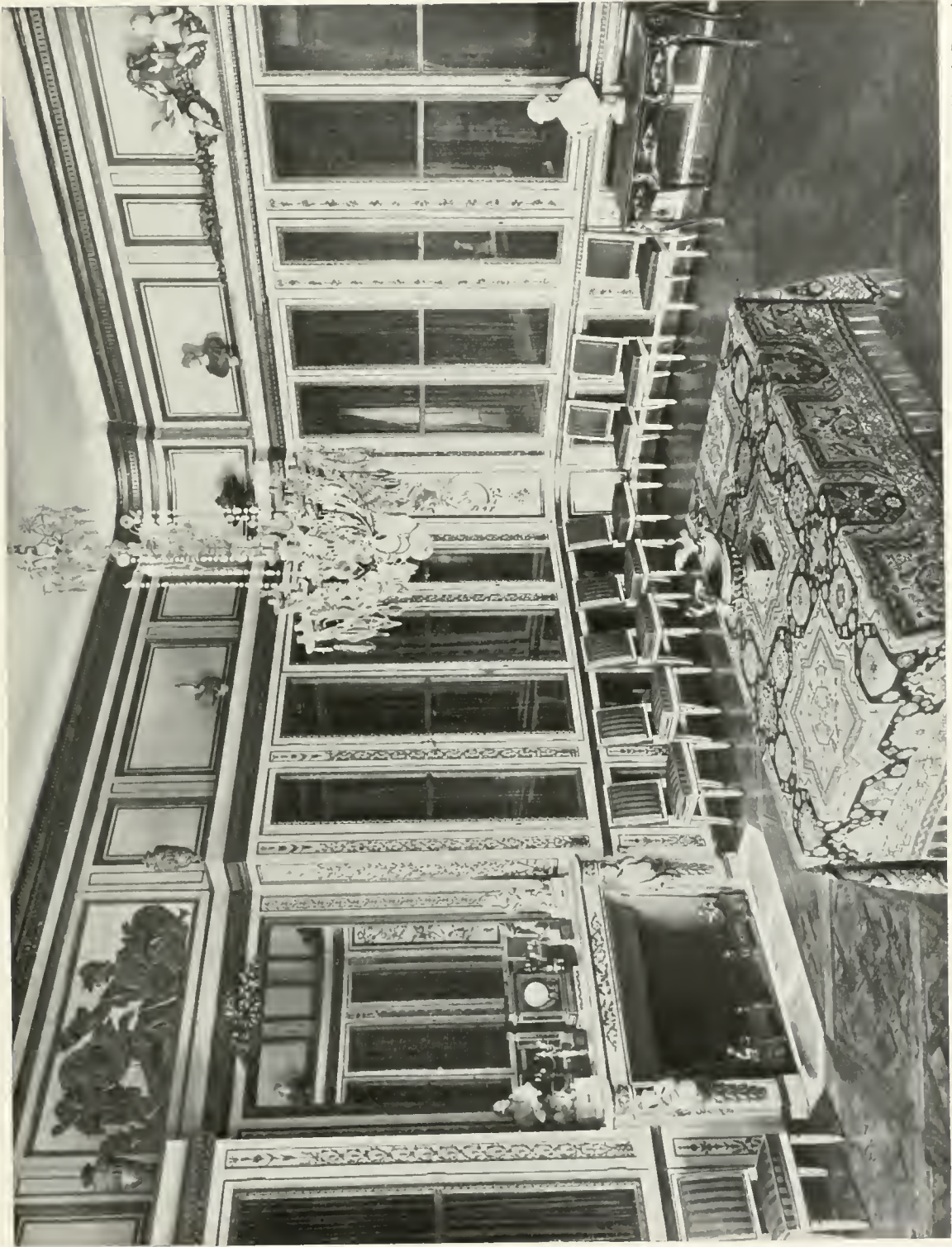
Versailles. — Petit Trianon. Queen Marie-Antoinette's bedroom
Woodwork by Guilbert from designs by Gabriel



Versailles. — Petit Trianon. Salon de Compagnie
Woodwork by Gubert from designs by Gabriel



Versailles. — Petit Trianon. Large dining-room
Woodwork by Gaultier from designs by Gabriel



Phot. L. Panard

Versailles. — The library of King Louis XVI. Formerly Marie-Antoinette's bedroom
Bookcases made in 1774 by the sons of Rousseau

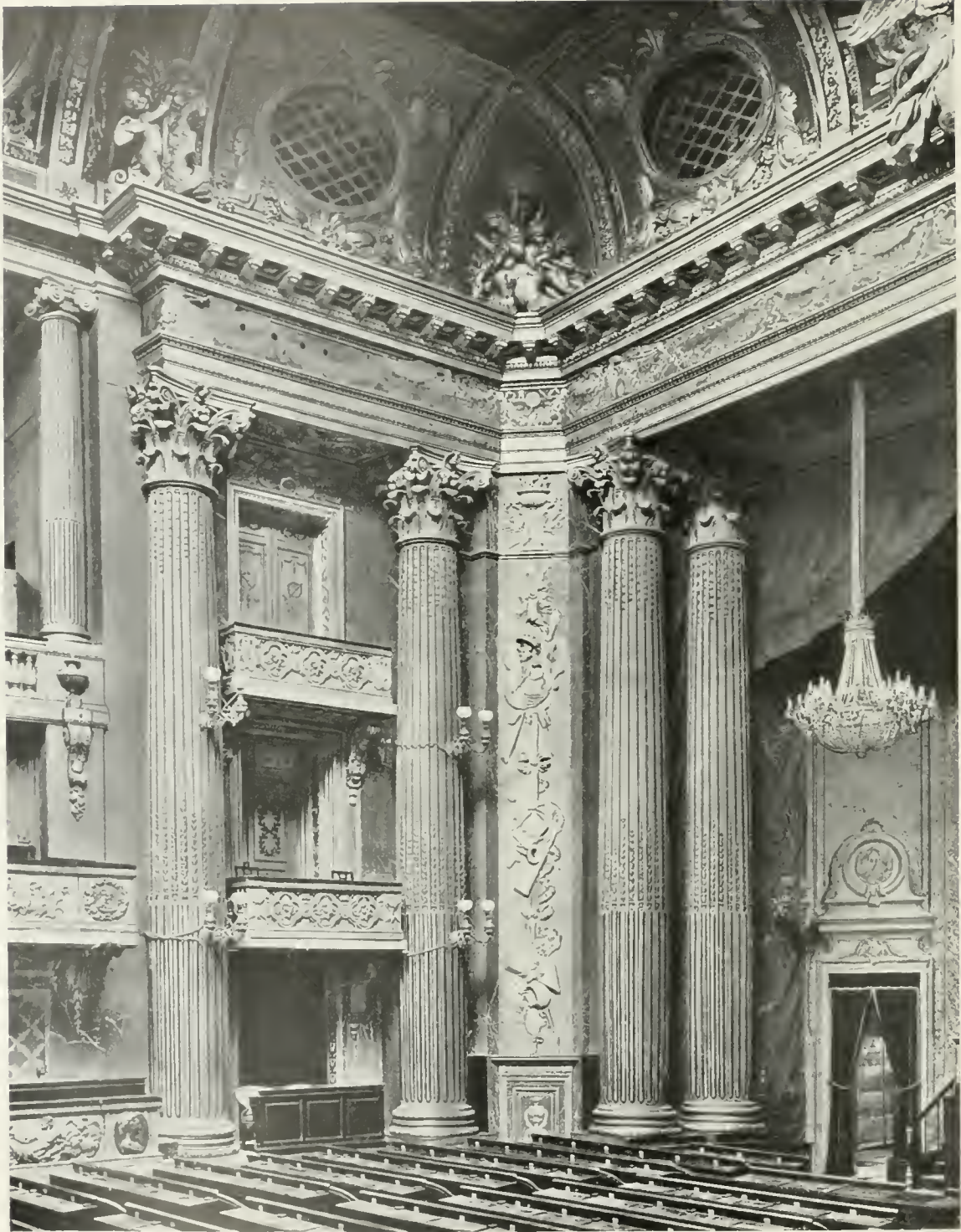


Versailles. — Petits appartements of Marie-Antoinette. Drawing-room



Phot. Neurdin frères

Versailles. — Petits appartements of Marie-Antoinette. Drawing-room



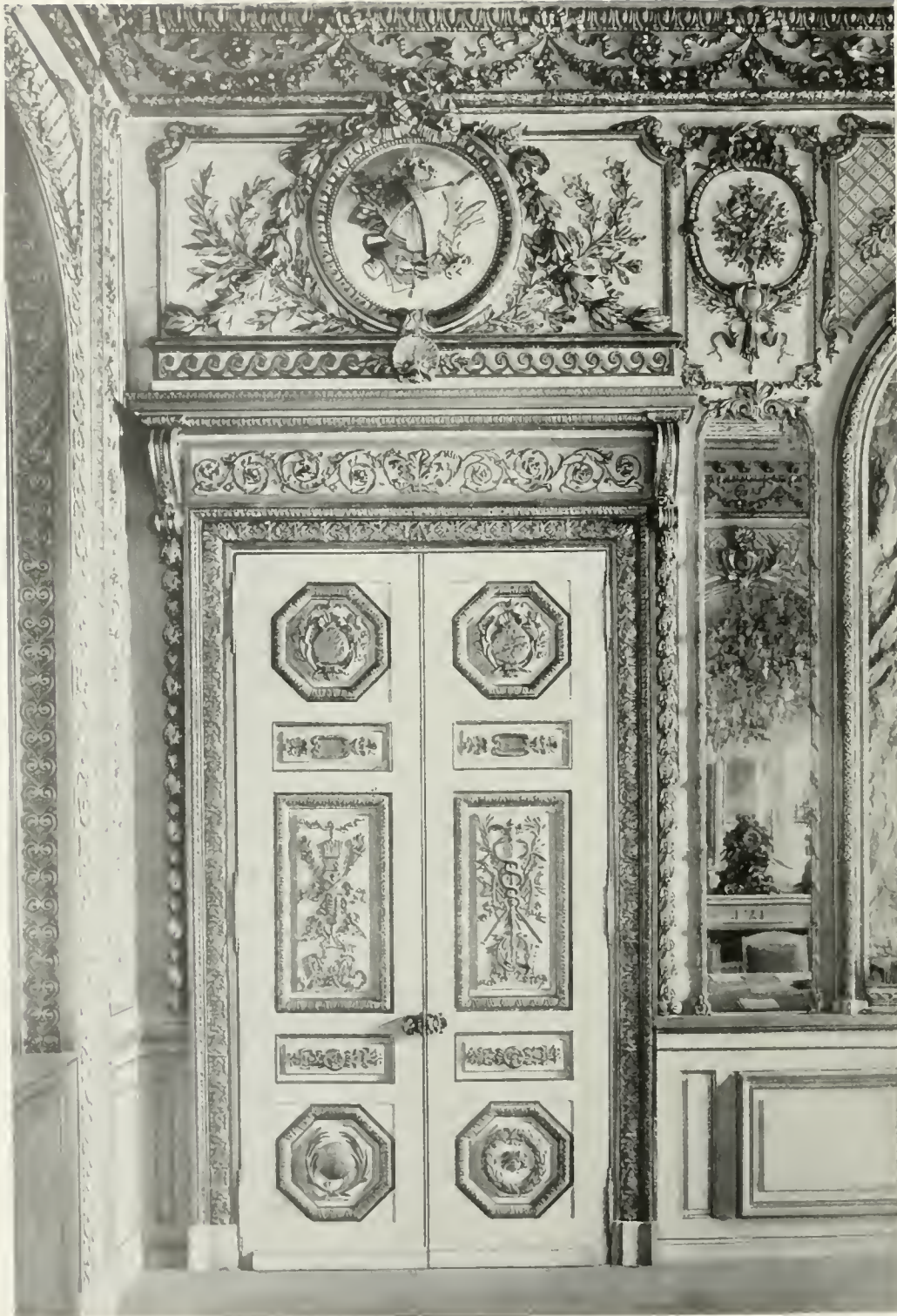
Phot. de Queller

Versailles. — View of the Opera



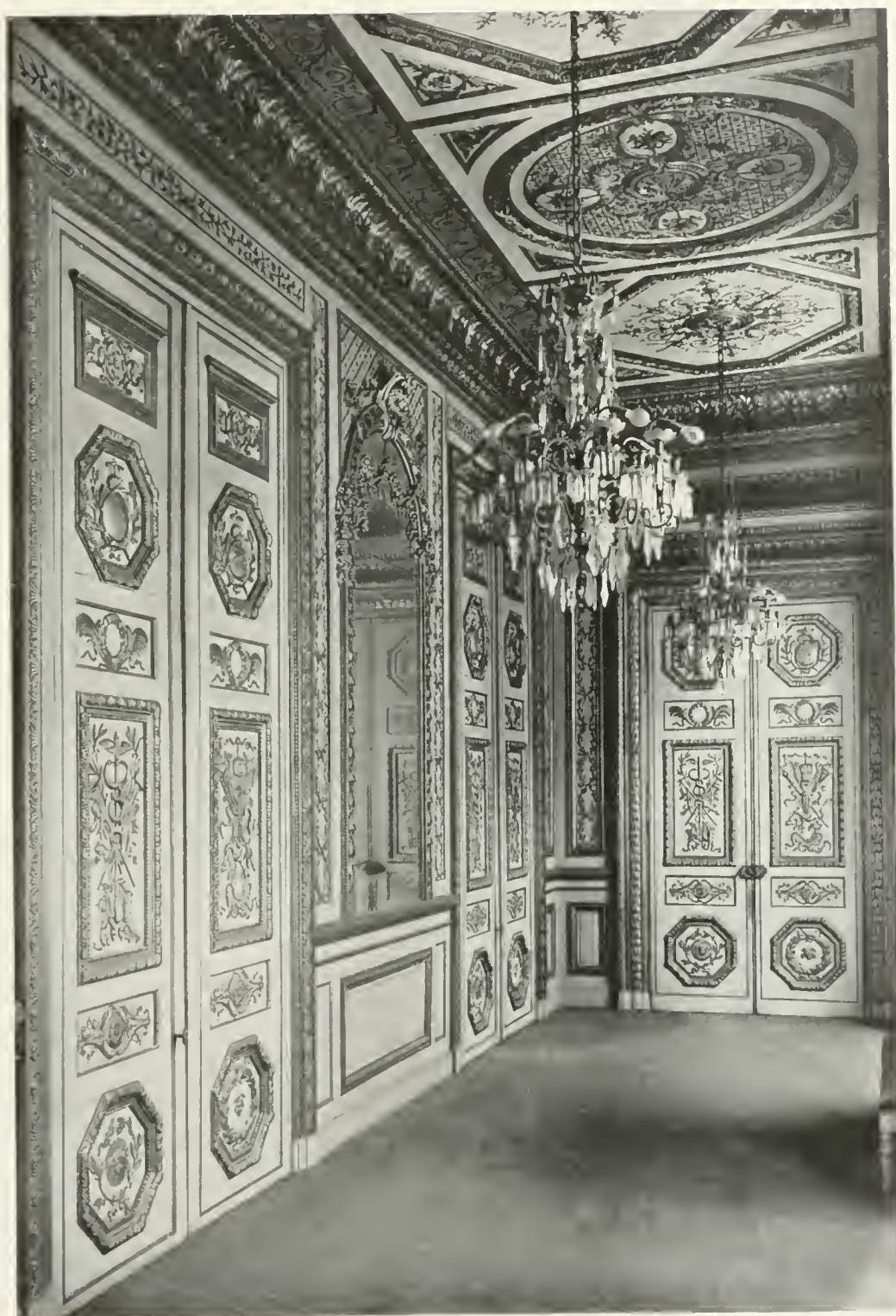
Paris. — Ecole militaire. "Salon des Maréchaux"

Phot. A. Giraudon



Phot. F. Contet

Paris. — Ministère de la Marine. "Salon diplomatique"



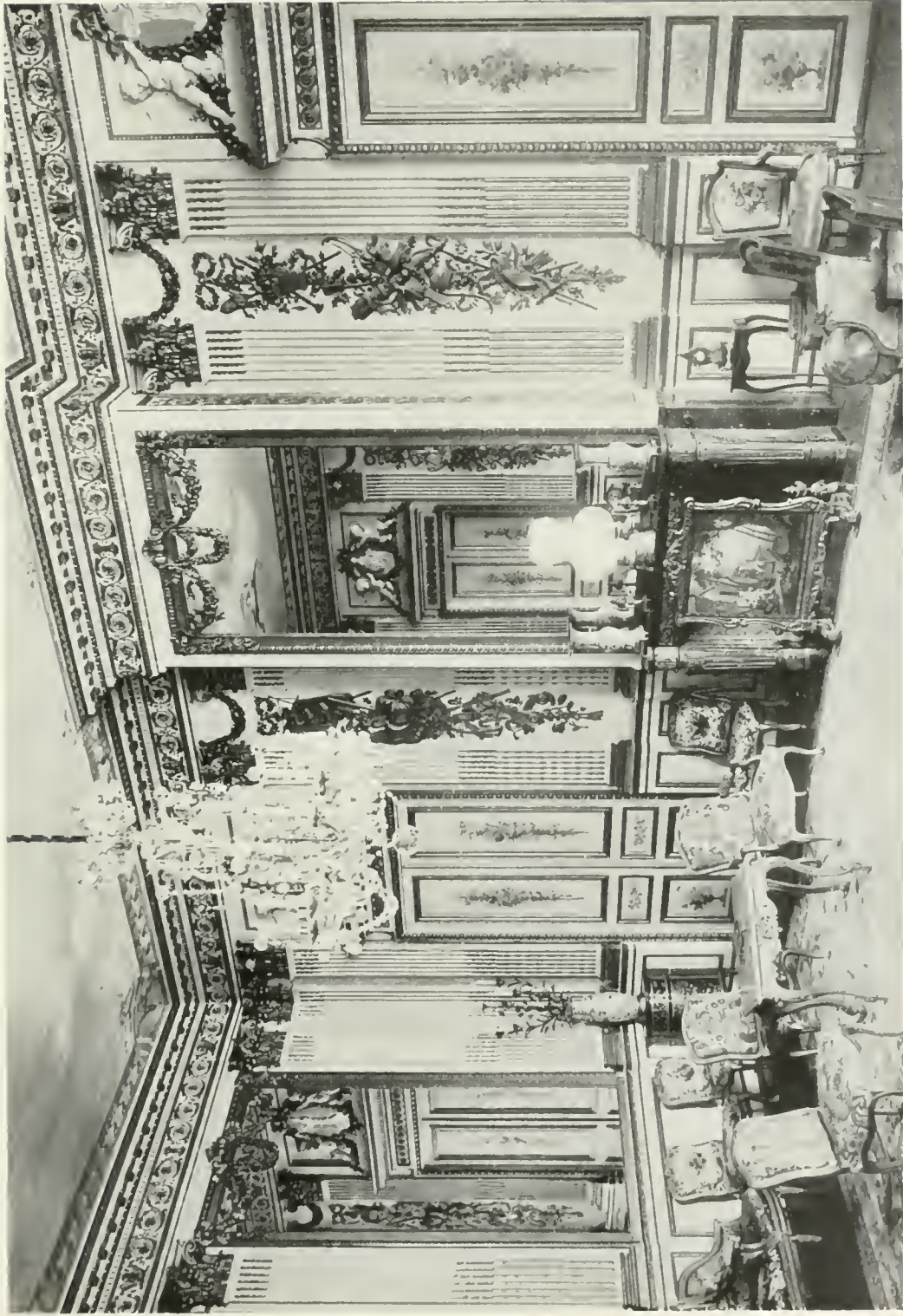
Phot. F. Contet

Paris. — Ministère de la Marine. "Galerie dorée"



Phot. F. Contet

Paris. — Ministère de la Marine. So called bedroom of Queen Marie-Antoinette



Phot. F. Contet

Paris. — Hôtel d'Orsay. Drawing-room



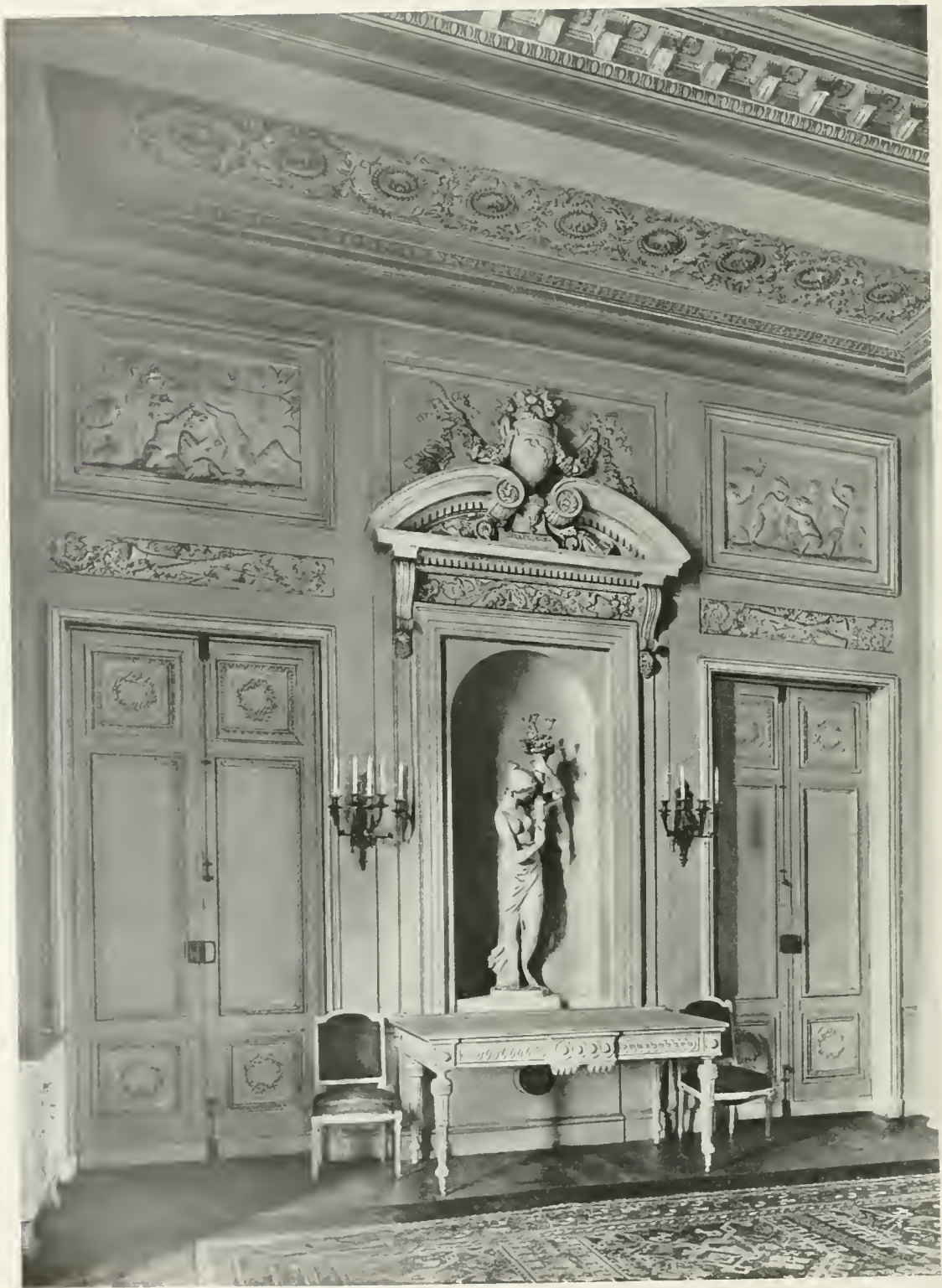
Phot. L. Pamard

Paris. — Ecole supérieure de guerre. Small drawing-room



Phot. F. Contet

Paris. — Hôtel de Crillon. Drawing-room



Phot. de Queller

Paris. — Hôtel de Crillon. Dining-room

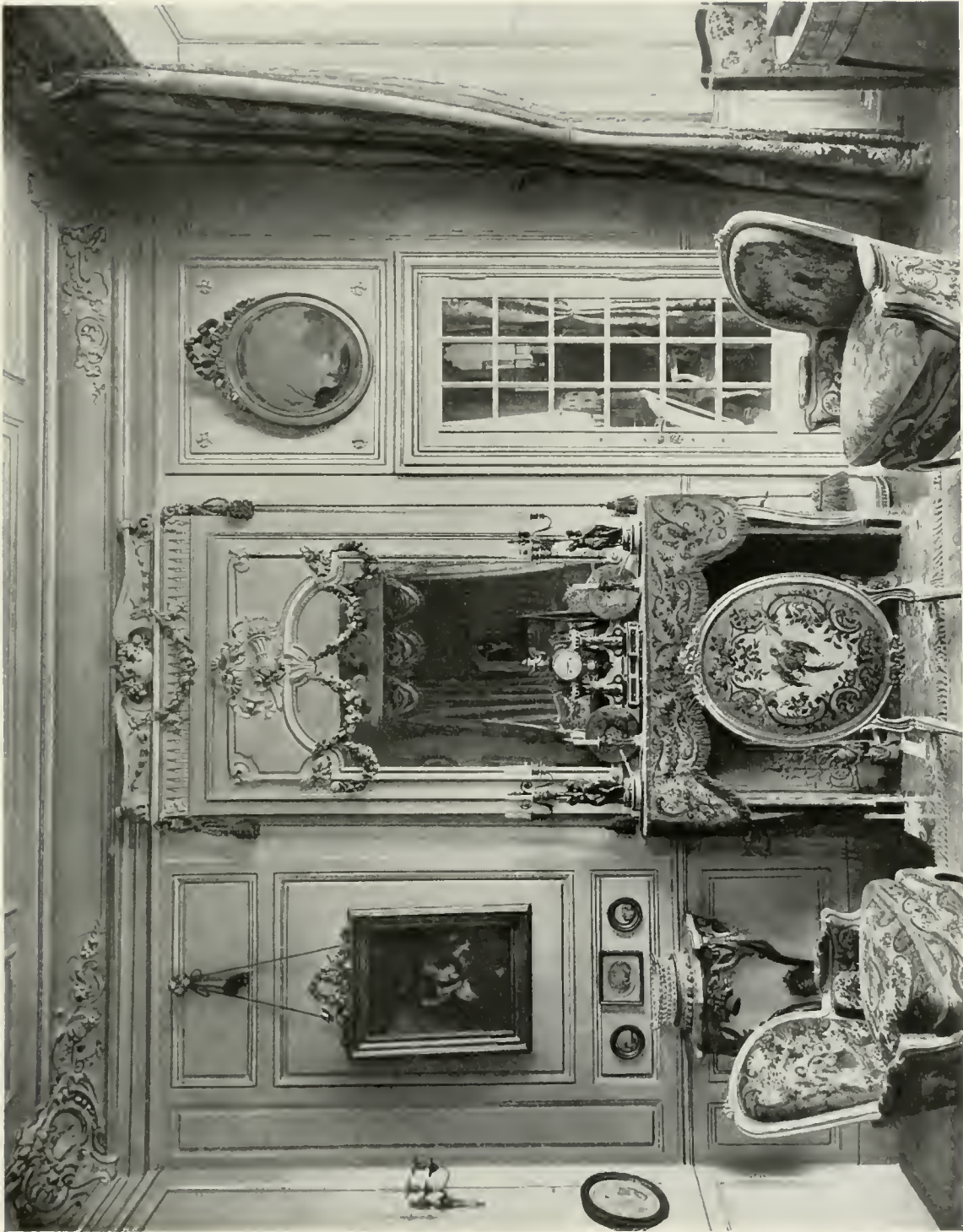


Phot. A. Giraudon

Château d'Issy. — Doors and woodwork



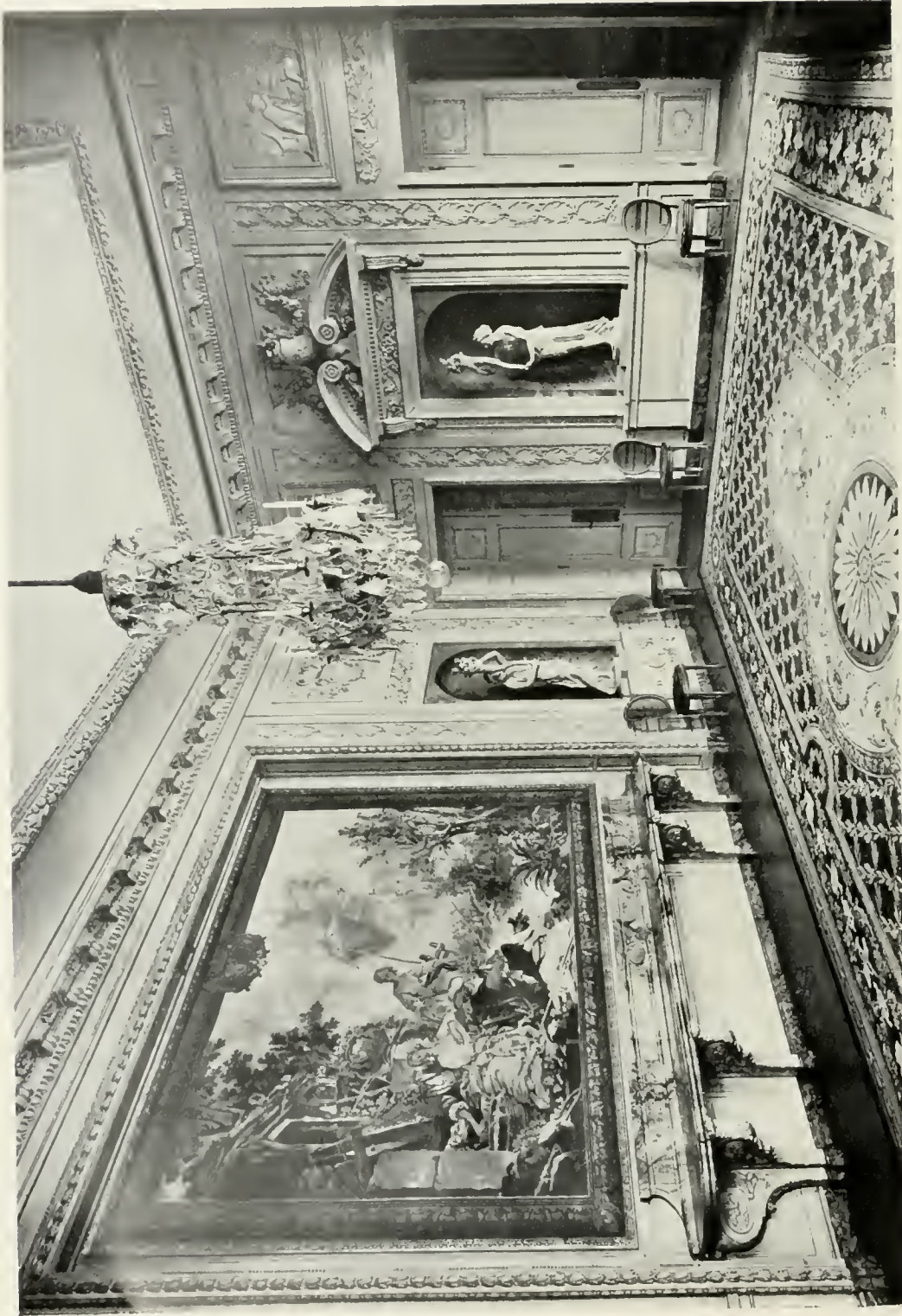
Paris. — Musée des Arts décoratifs. Drawing-room



Phot. de Queller

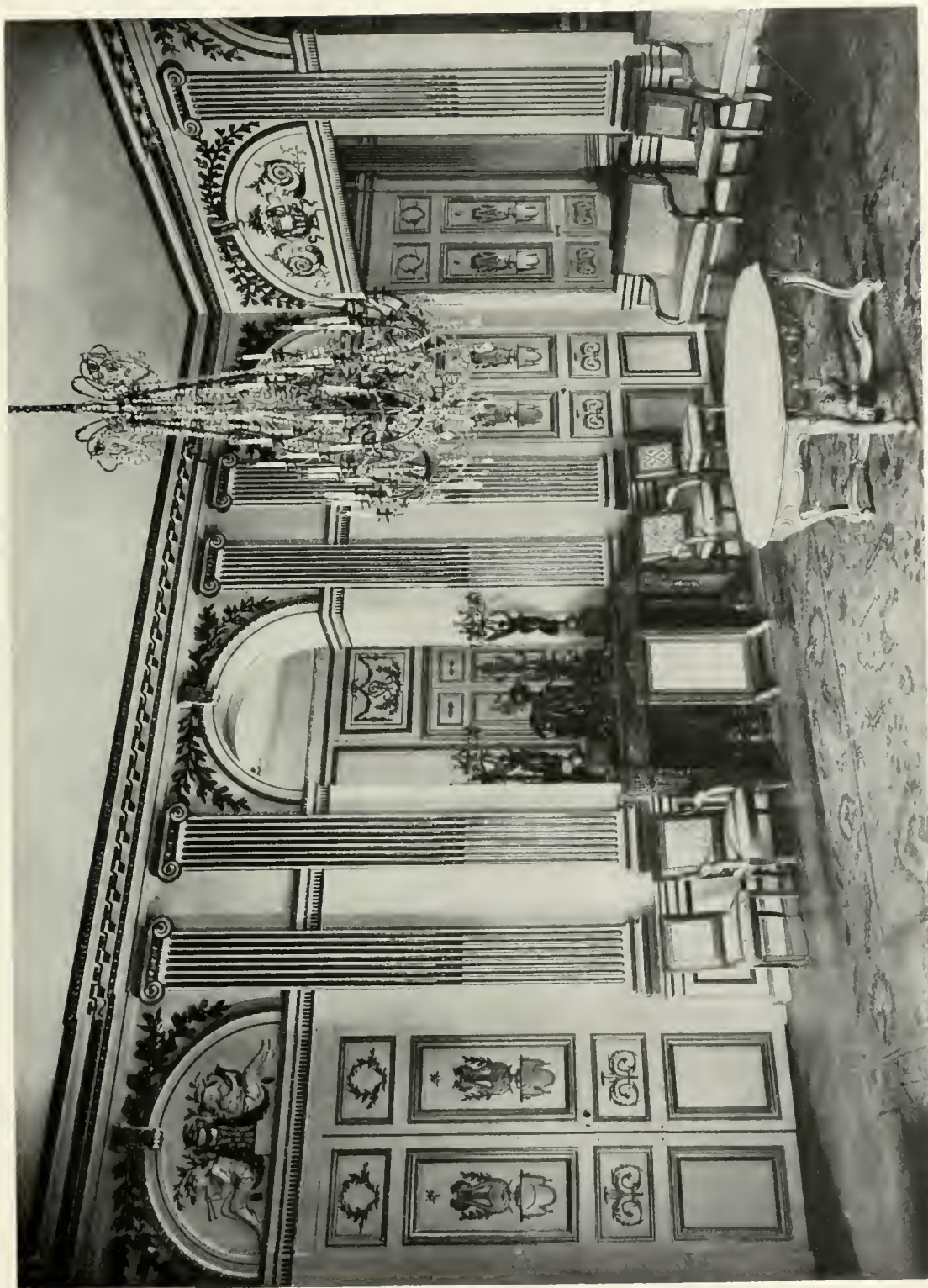
Paris. — Hôtel de Noailles. "Chambre d'honneur"

Belongs to M. Pierre-Albert Beaufeu



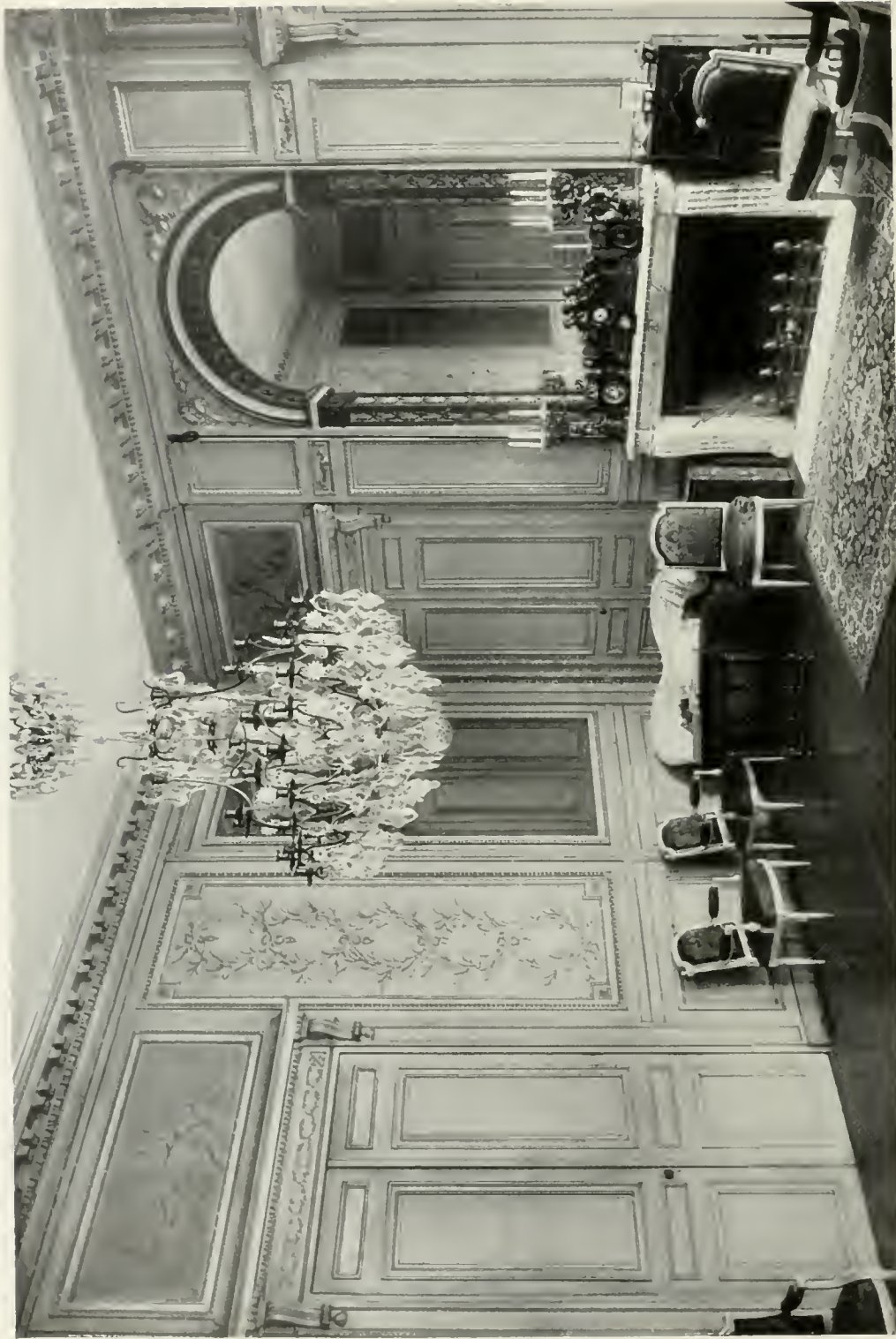
Phot. F. Contet

Paris. — Hôtel de Crillon. Drawing-room



Phot. F. Contet

Paris. — Hôtel de Charost (British Embassy). Large drawing-room on the ground floor



Phot. F. Contet

Paris. — Hôtel de Narbonne (now de Cossé-Brissac), 45 rue de Varenne. Large drawing-room on the ground floor



Phot. F. Contet

Paris. — Hôtel de Villette, 37 Quai Voltaire. Drawing-room on the first floor



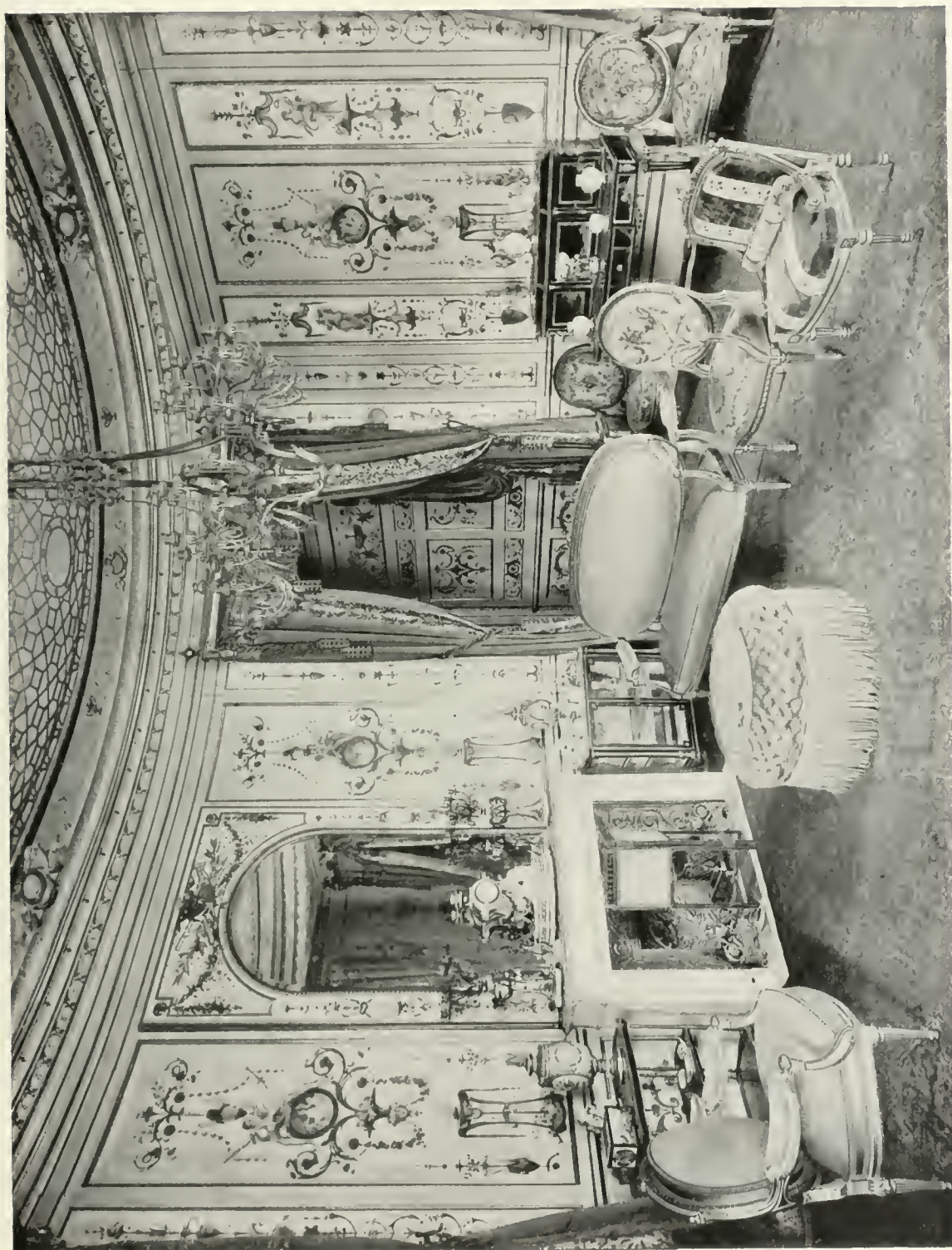
Paris. — Château de Bagatelle. Dining-room



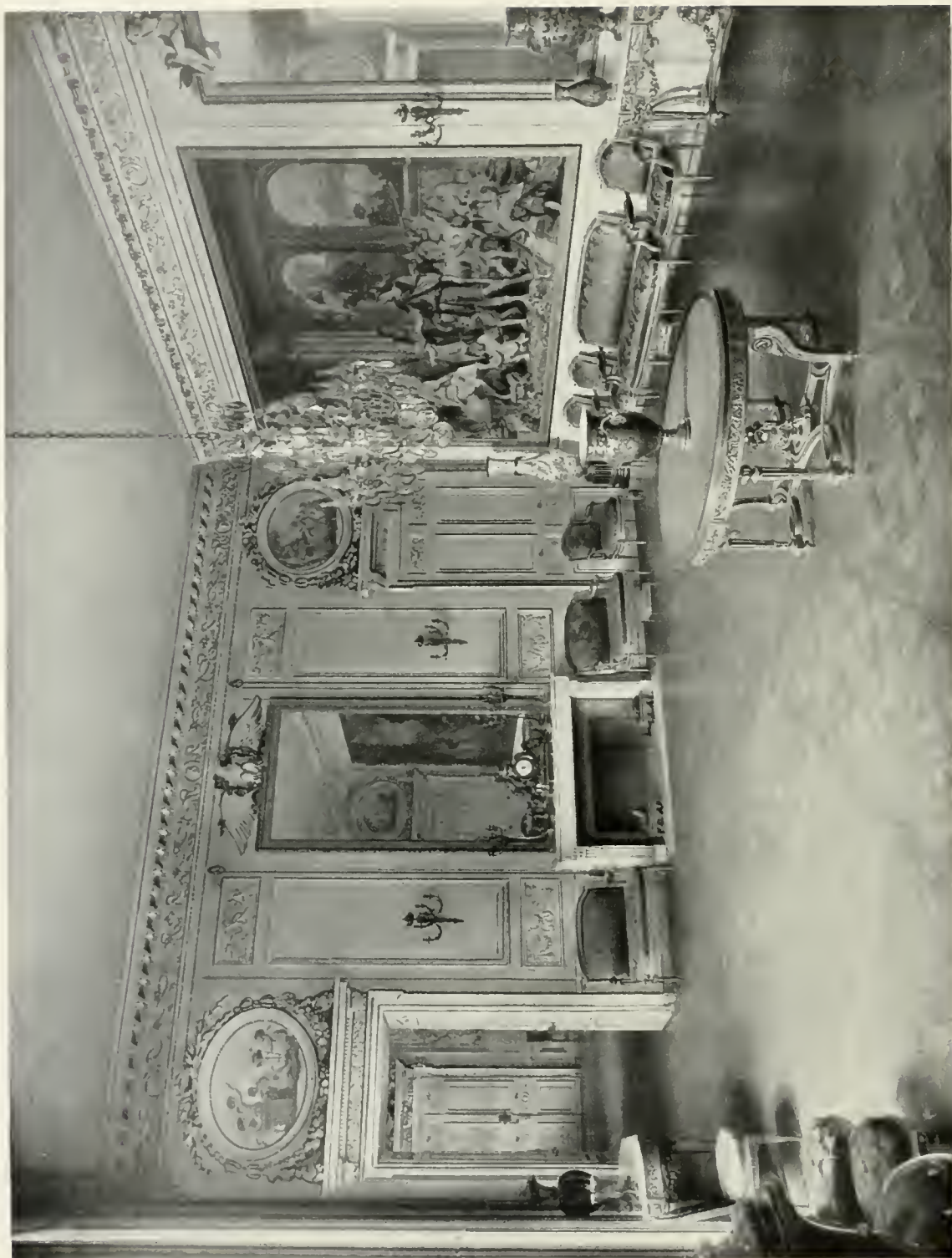
Paris. — Château de Bagatelle. Circular drawing-room



Woodwork from a drawing-room, formerly in the Félix Doistau collection
(Sold at Paris 26 November 1909)

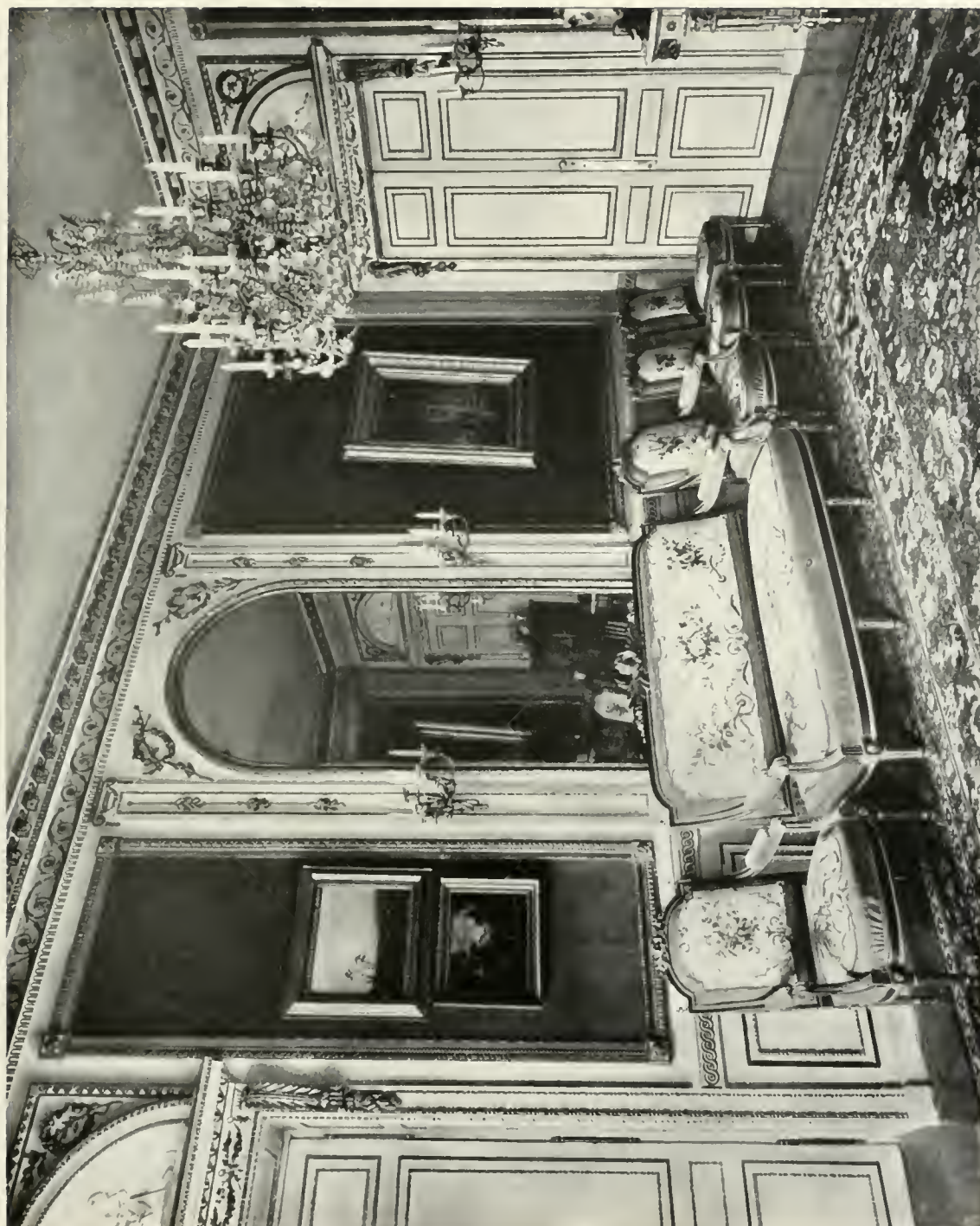


Louis XVI drawing-room, having belonged to Ch. Laurent, Paris



Phot. L. Pamard

Château de Compiègne. — "Salon de réception des souverains étrangers"



Phot. Remy Gorguet

Dijon. — Drawing-room in M. Gaulin's house



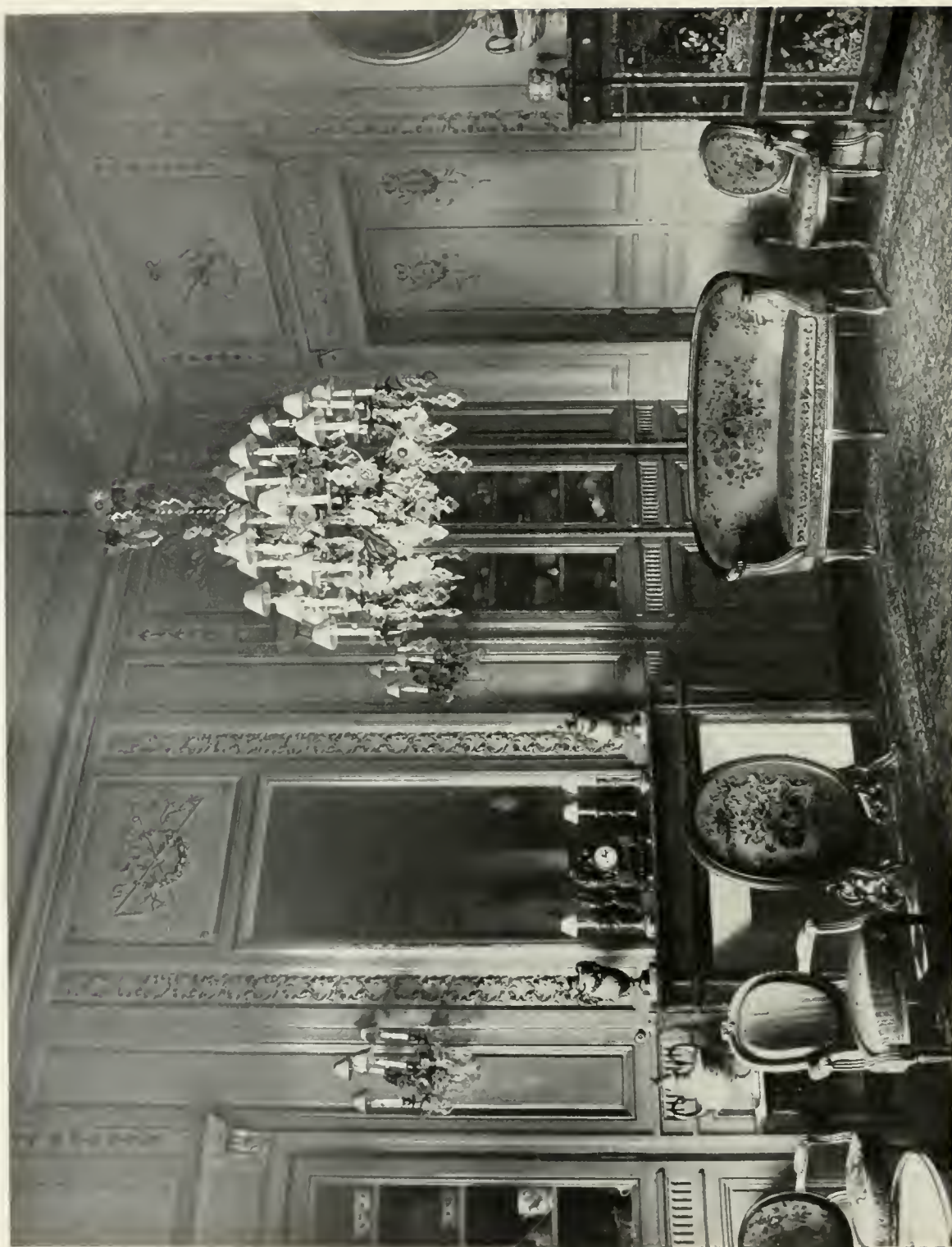
Phot. Remy Garget

Dijon. — Library in M. Gaulin's house
Woodwork ascribed to Jérôme Marlet



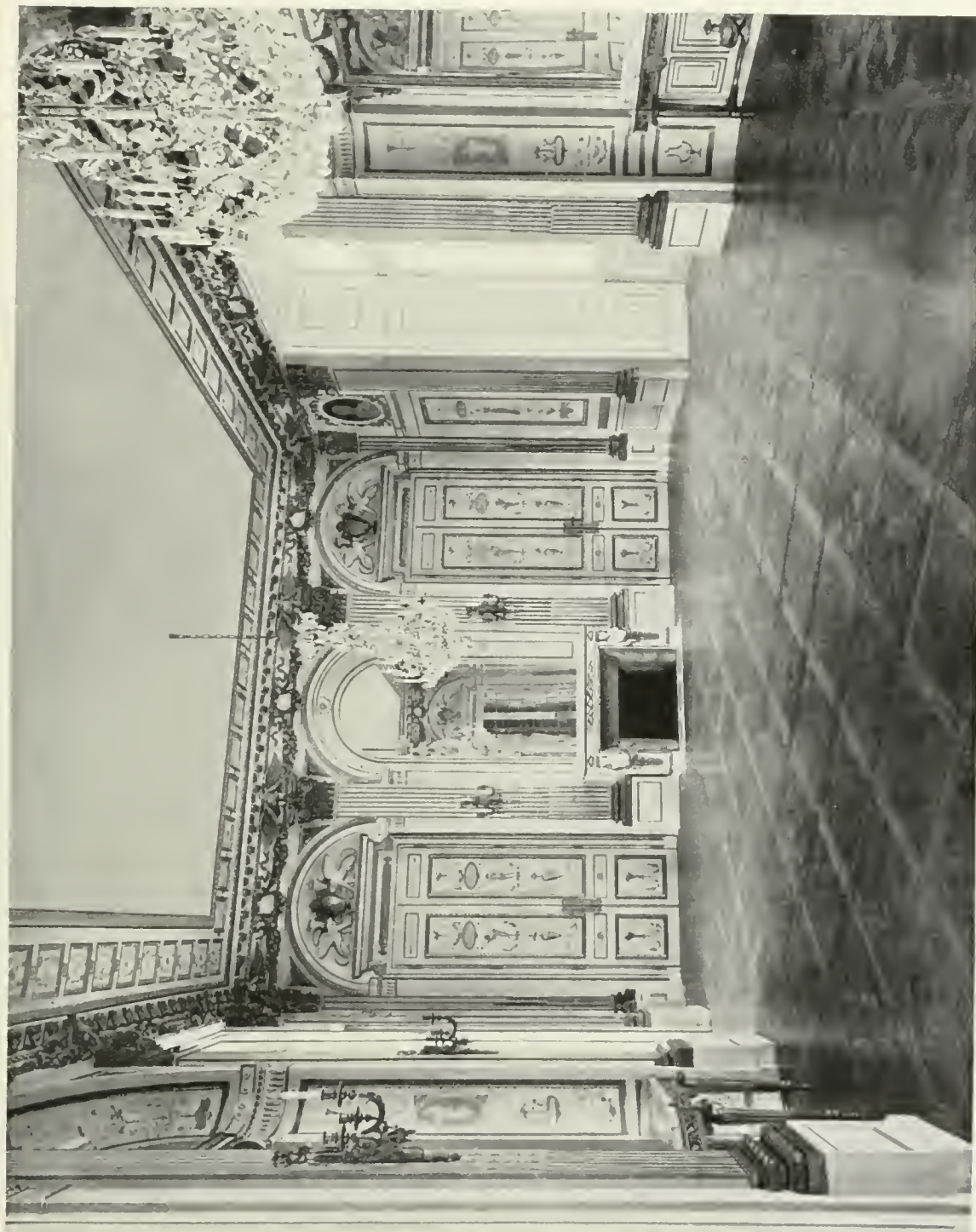
Phot. Remy Gorget

Dijon. — Drawing-room in M. Rouget's house, 9 rue Vaillant



Phot. Fourtié

Bordeaux. — Drawing-room in M. G. Guestier's house, rue Pierlot

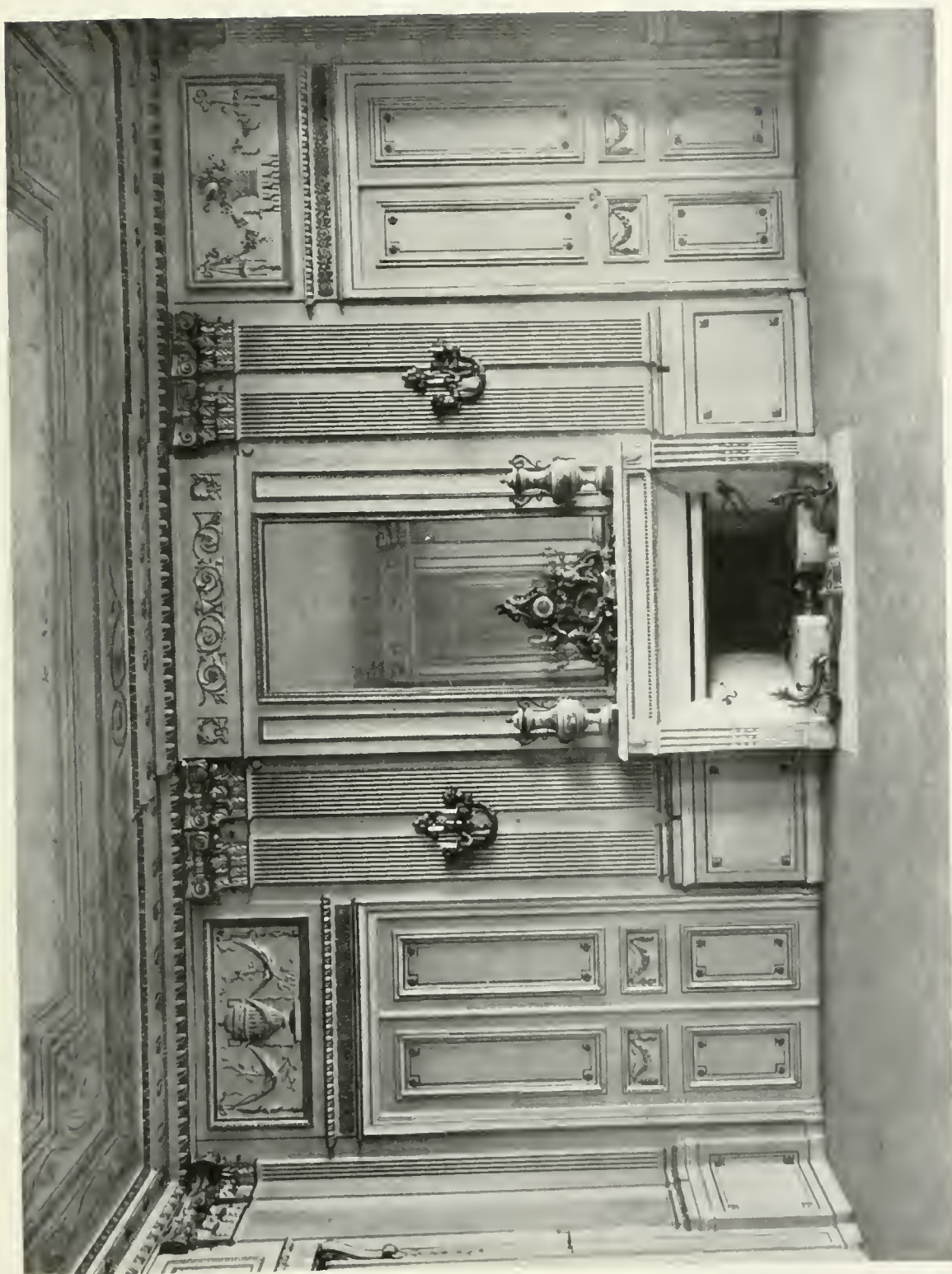


Phot. de Queltern

Château de Maulévrier (Maine-et-Loire). — The large drawing-room



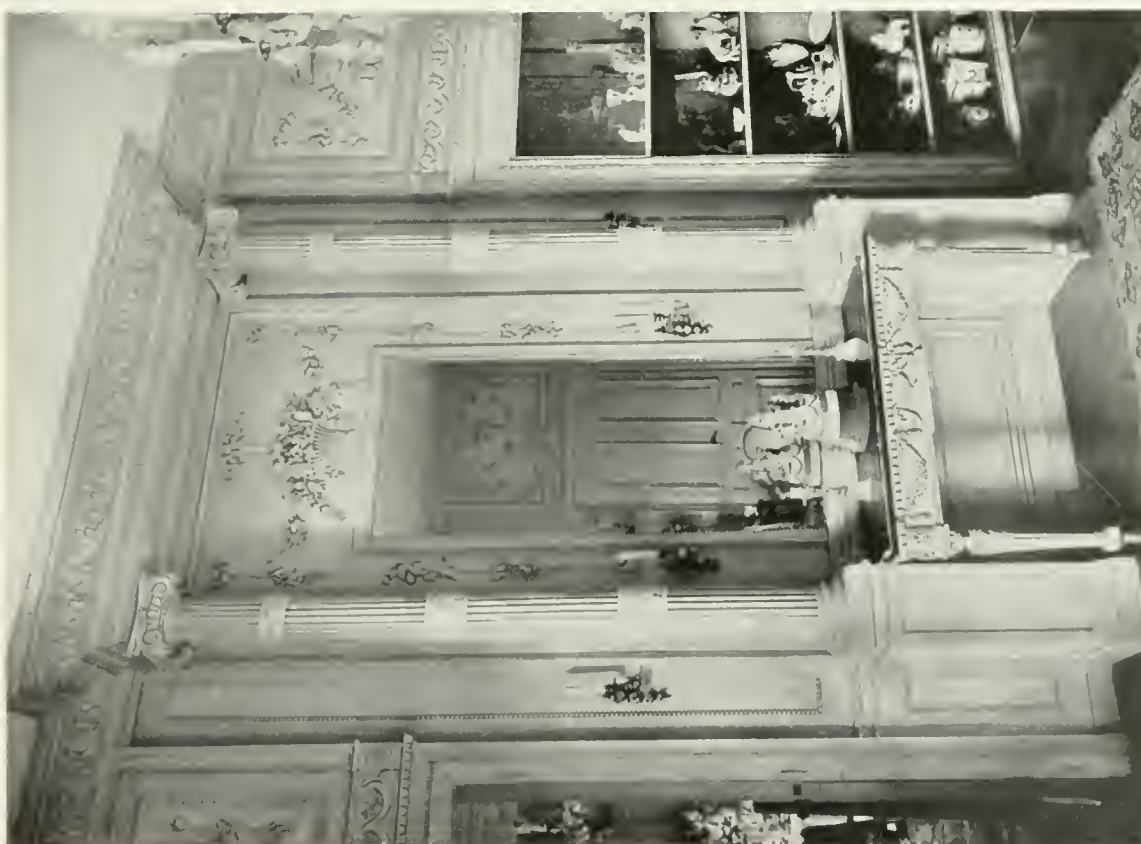
Drawing-room with furniture by Jacob and decorative panels from Versailles
Belonging to James Loch Esq., Munich



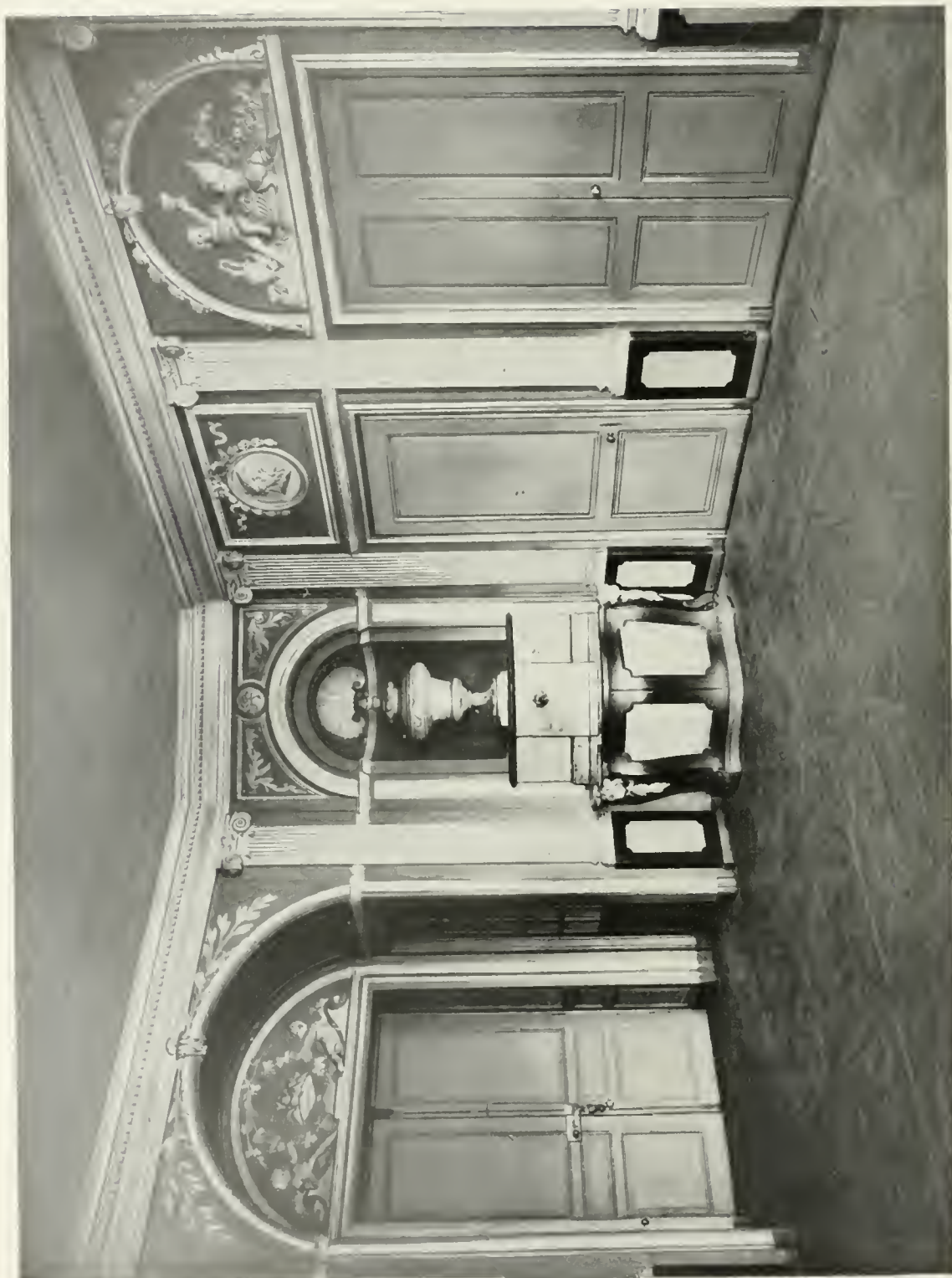
Geneva. — Hôtel Necker, 9 rue Calvin. Drawing-room



A Louis XVI drawing-room at Geneva



Louis XVI decorative panels at Geneva



Varembé. — Maison Rigot



Varembé. — Maison Rigot



Cartigny near Geneva. — A Louis XVI drawing-room



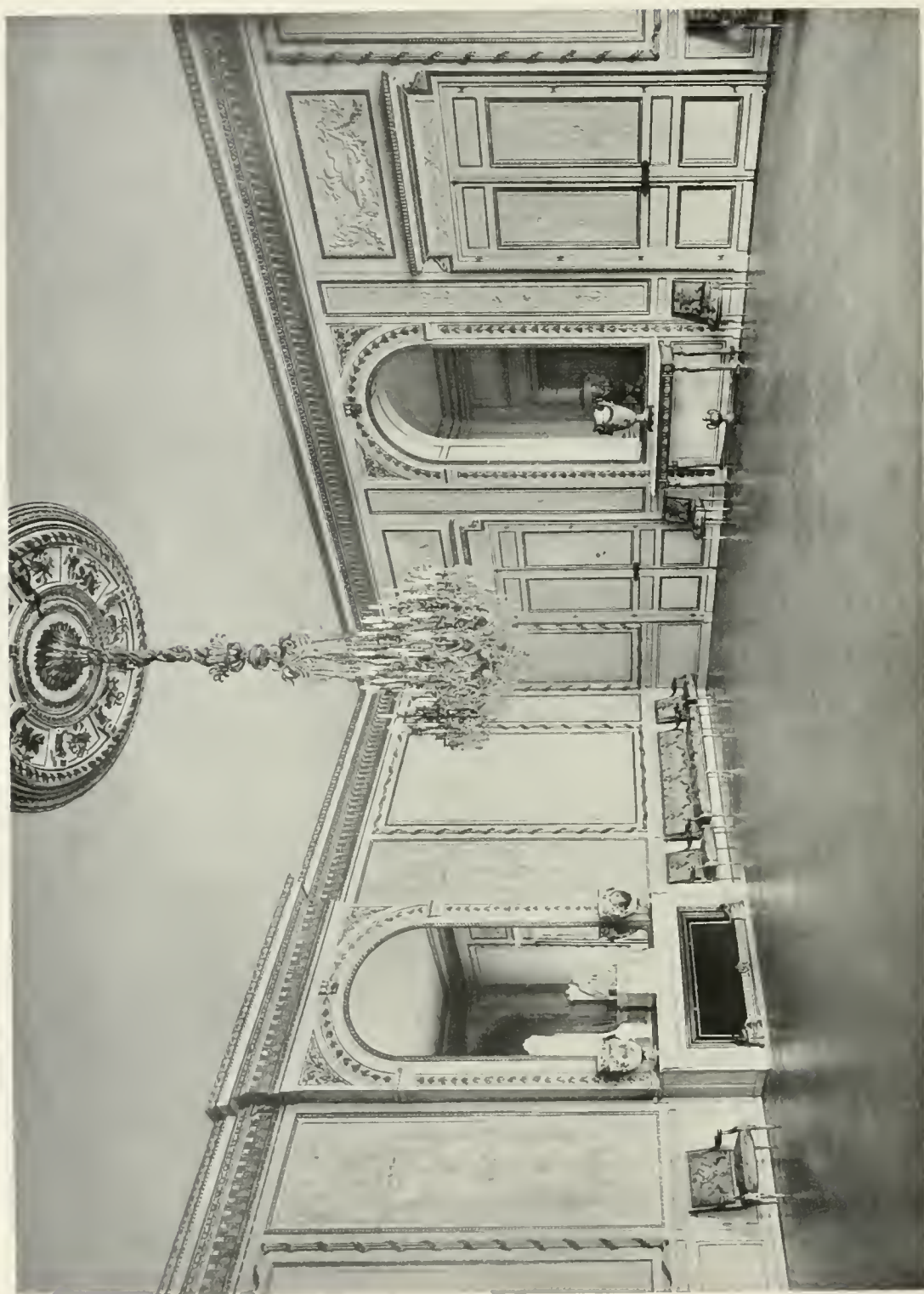
Bordeaux. — Hôtel Piganeau: Boudoir decorated with painted Wainscoting
(After Deshairs, Bordeaux; published by A. Calavas, Paris)



Paris. — Hôtel de Galliffet: large reception room on the ground floor
 (After Vieux Hôtels de Paris, III^d series; published by F. Contet, Paris)



Paris. — Hôtel de Galliffet: Vestibule with ionic Columns
(After Vieux Hôtels de Paris, III^d series; published by F. Contet, Paris)



Bordeaux. — Guildhall: Large Reception Room
(After Deshairs, Bordeaux; published by A. Calavas, Paris)



Geneva. — Panels in a drawing-room, 24 rue des Charmilles

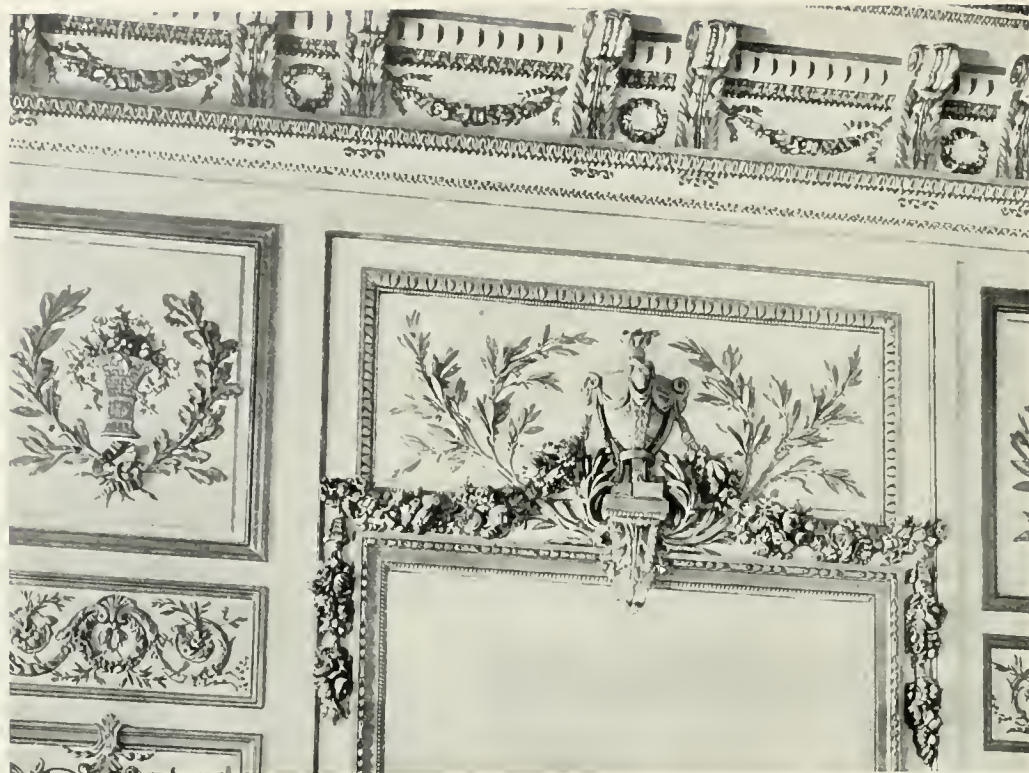


Geneva. — Decorative panels in a drawing-room, 24 rue des Charmilles



Phot. A. Giraudon

Paris. — Ministère du Travail. Woodwork in the dining-room



Phot. L. Pamard

Paris. — Ecole supérieure de guerre. "Salon d'honneur"



Phot. de Queller

Decorative panel belonging to M. Pierre-Albert Beaufeu, Paris



Phot. A. Giraudon

"Dessus de porte" in the library
Paris, Ecole militaire



Phot. Neurdein frères

"Dessus de porte"
Paris, Musée des Arts décoratifs



Decorative panel by W.G. Rogers
 Berlin, Kunstgewerbe-Museum



Decorative panel
 Belonging to James Loeb Esq., Munich



Decorative panel in the church
Maursmünster (Alsace)



Decorative panel
Paris, Palais de l'Elysée



Decorative panel in the church
Maursmünster (Alsace)



Four decorative panels with musical and other emblems

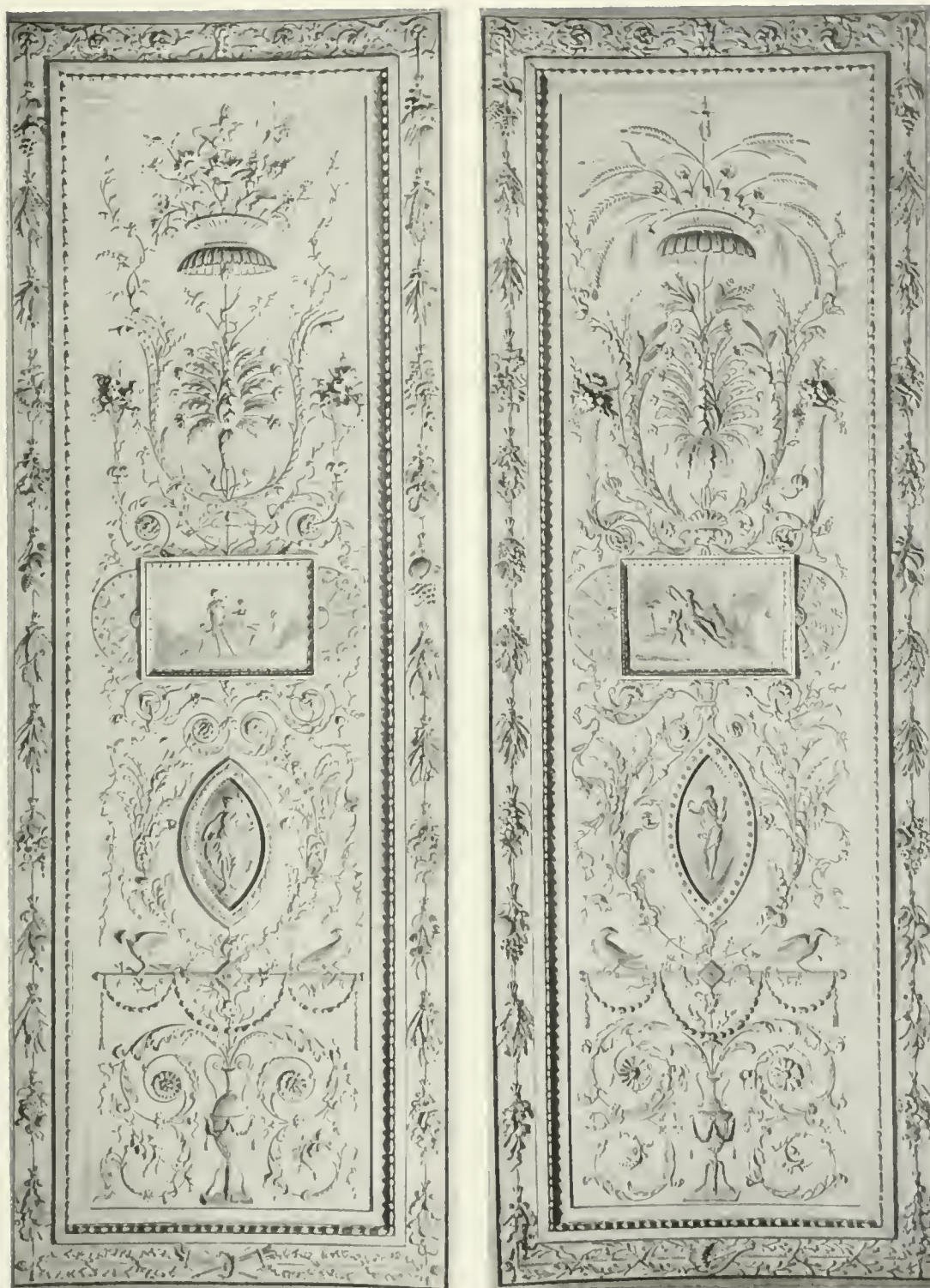


Four decorative panels with musical and other emblems



Vertical carved wood panels

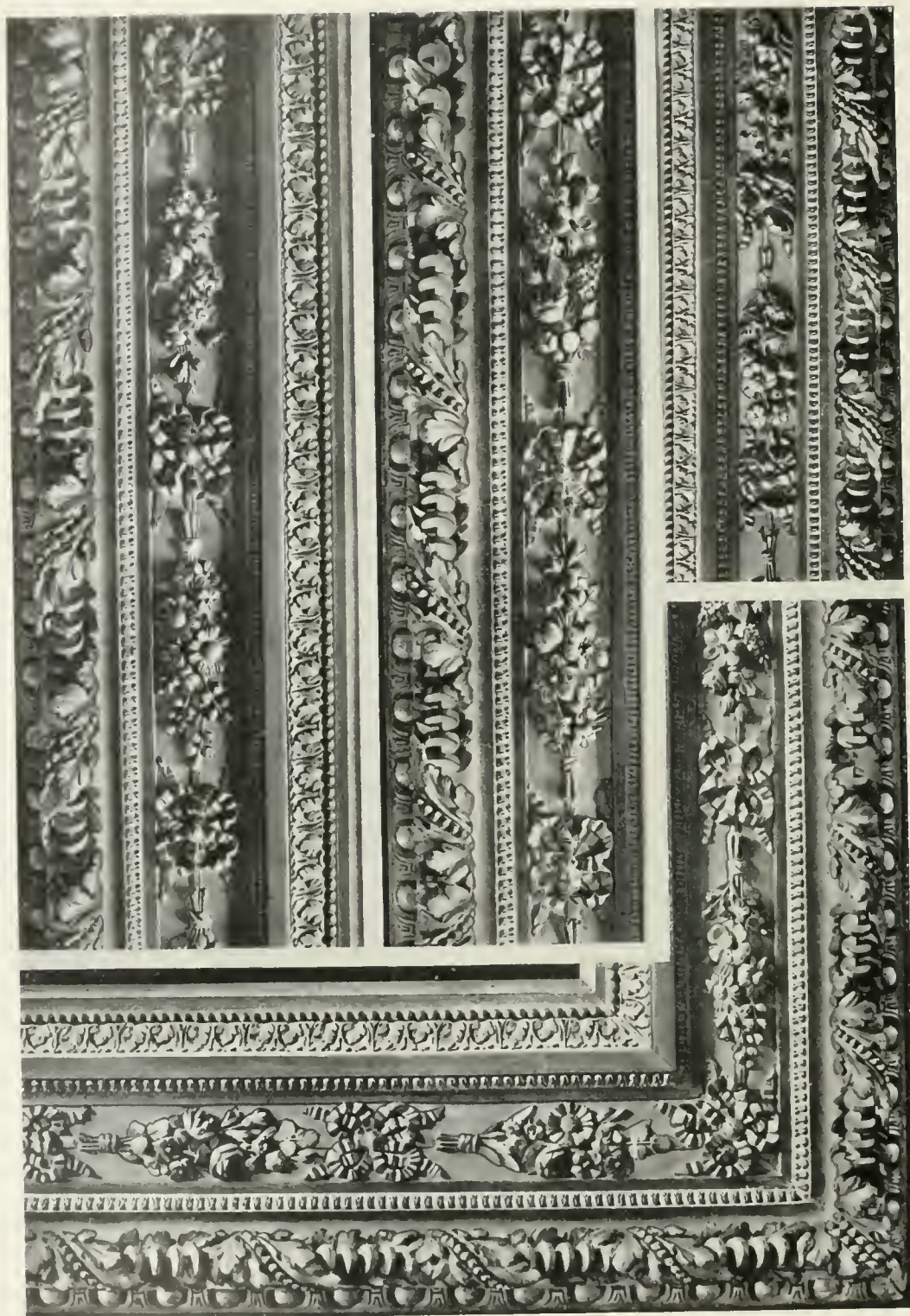
Lelong sale (1903, n. 477)



After Dehairs, Bordeaux; published by A. Calavys, Paris

Wood panels carved in low relief to represent: Spring and Summer

Bordeaux, Hôtel de Lisleferme: oval Room



(After Cadres et Bordures, published by A. Calavns, Paris)

Carved Frames

Paris, Louvre



Mahogany door from the Café Foy, Paris
Beurdeley sale (1891, n. 219)

Phot. Berthaud



Phot. Berthaud

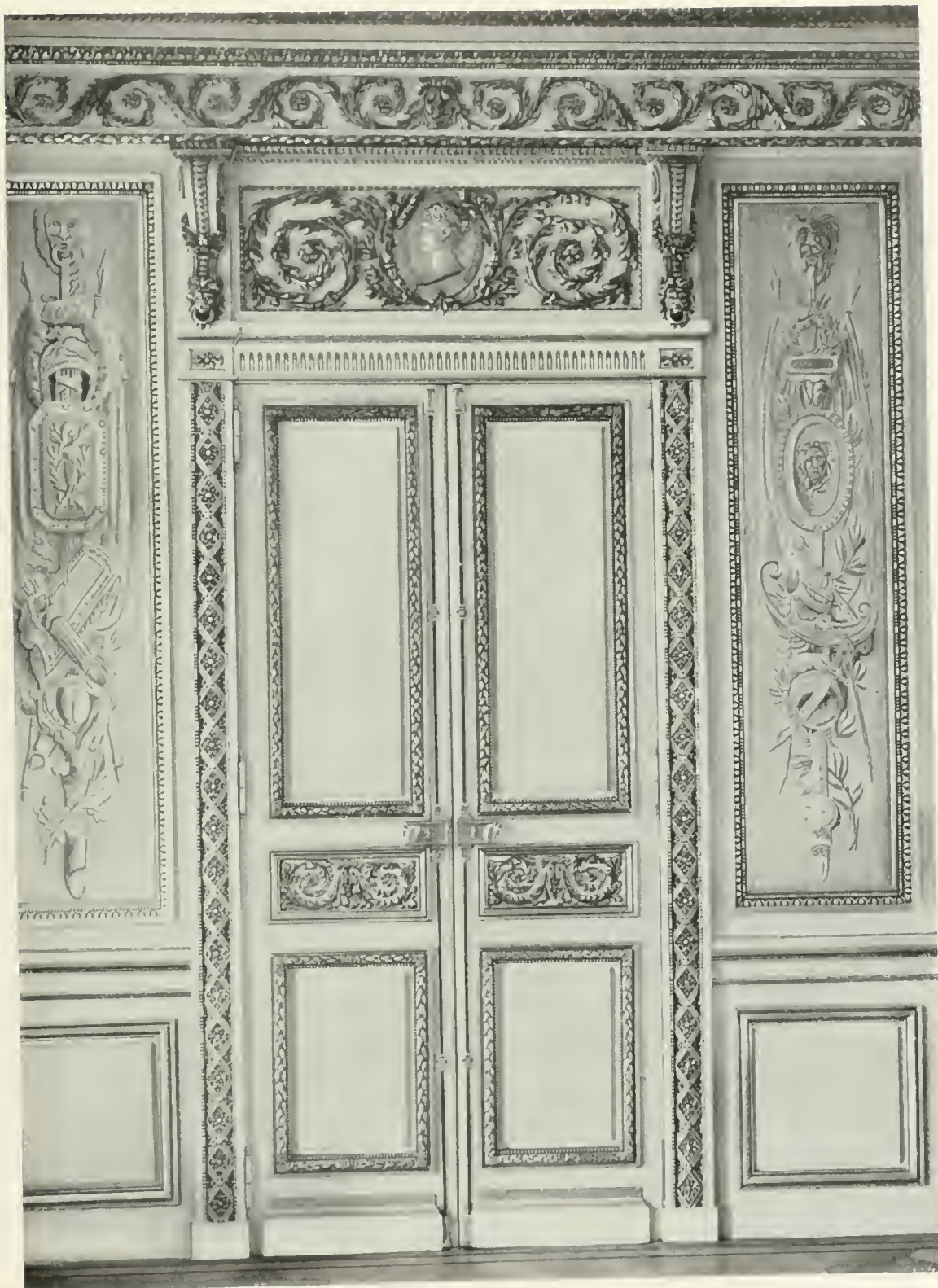
Carved wood door
Bourdeley sale (1899, n. 248)



Door of a drawing-room
Cartigny near Geneva



Carved wood door
Mulhouse, Muscum, Salle Kleber



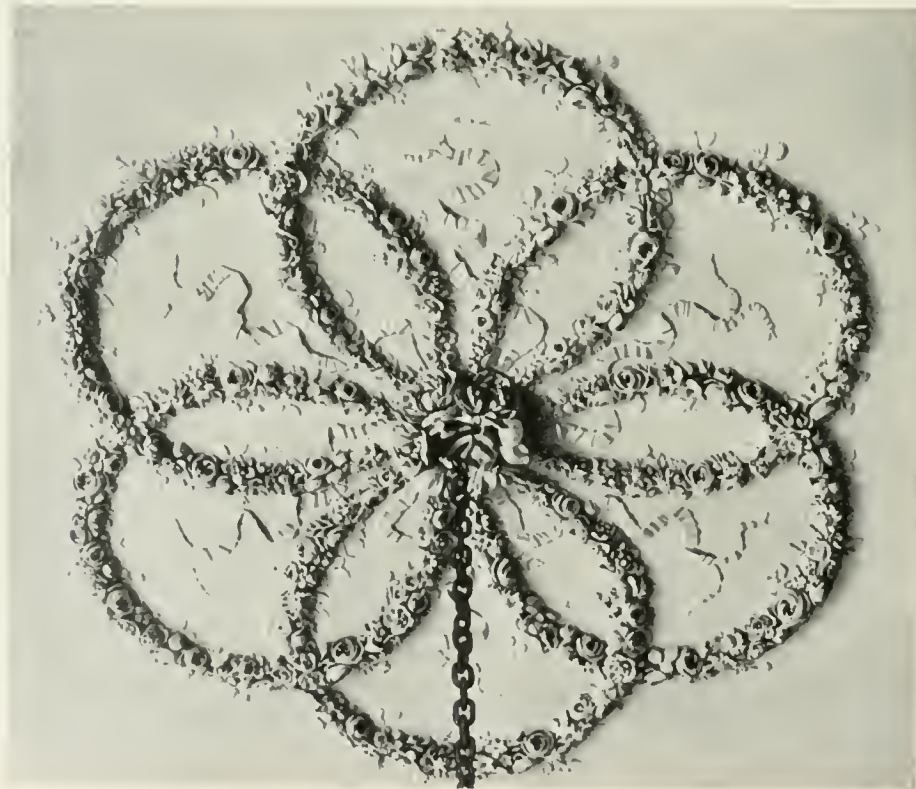
Door of a drawing-room
Schloß Robertsau (Alsace)



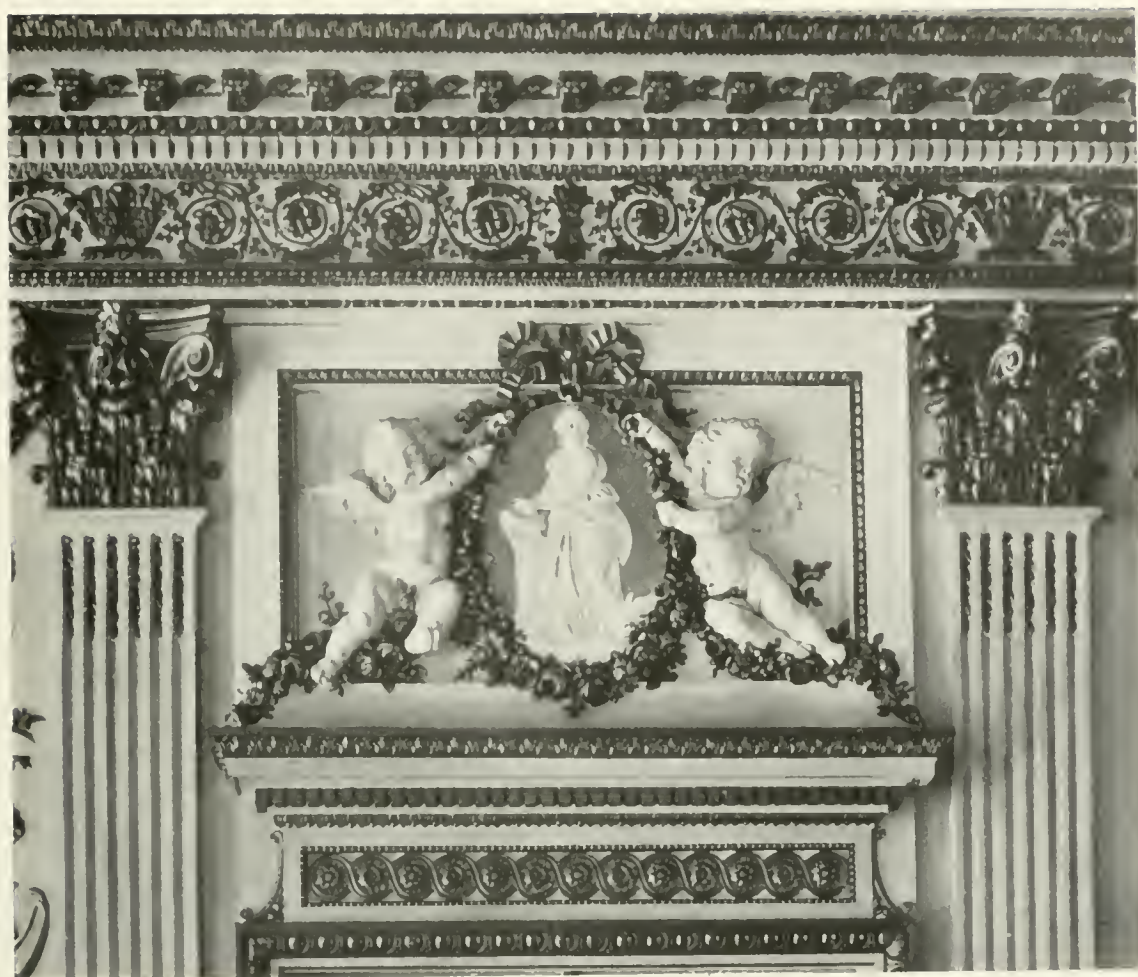
Door of a drawing-room
Munich, Residence



Door of a drawing-room
Munich, Residence



Ceiling centerpieces in stucco



Phot. F. Contet

"Dessus de porte" in the drawing-room
Paris, Hôtel d'Orsay



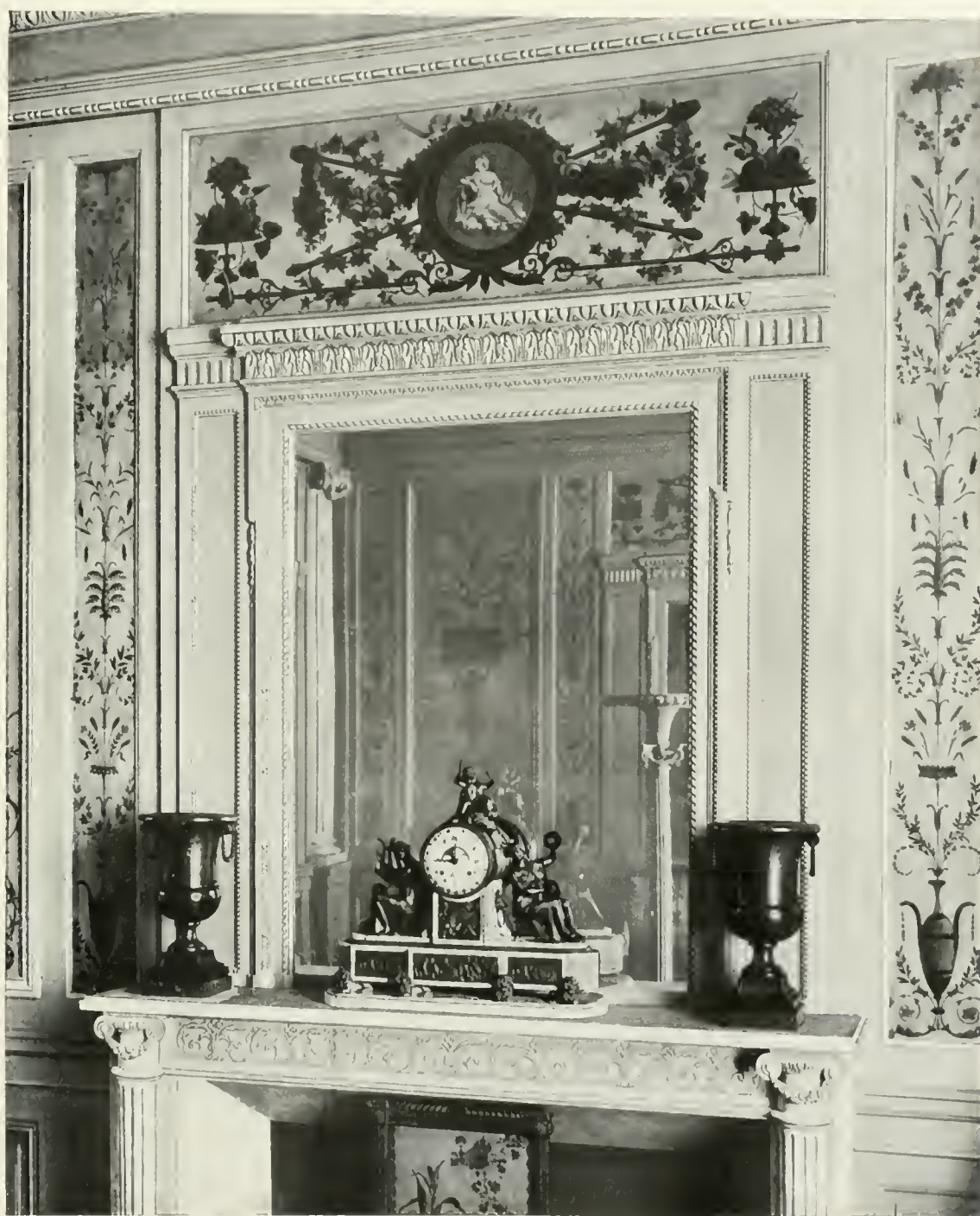
Phot. L. Pamard

Details of a mantelpiece
Versailles



Phot. L. Pamard

Mantelpiece in the small drawing-room
Paris, Bibliothèque de l'Arsenal

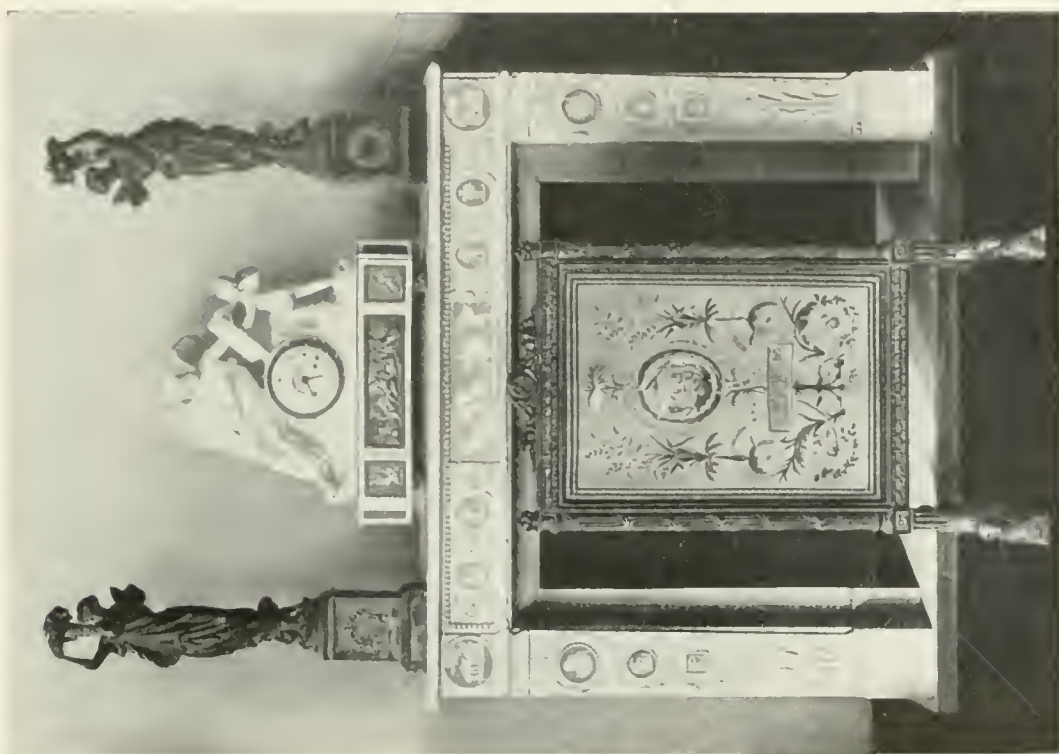


Phot. L. Pamard

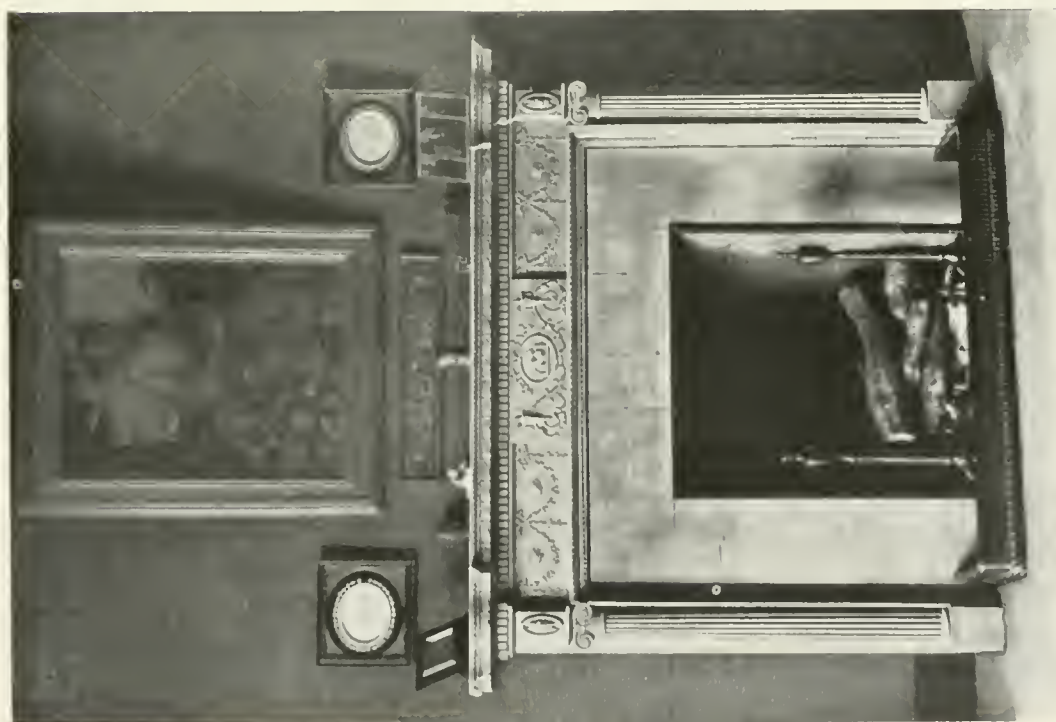
Mantelpiece
Paris, Musée des Arts décoratifs



Two mantelpieces
Cartigny near Geneva



Mantelpiece
Berlin, Kunstgewerbe-Museum



Mantelpiece
Munich, James Loeb collection



Phot. L. Pamard

Mantelpiece
Paris, Musée du Louvre



Phot. L. Pamard

Mantelpiece
Versailles, Petit Trianon



Mantelpiece
Paris, Musée du Louvre



Mantelpiece
Paris, Musée des Arts décoratifs



Two mantelpieces
Paris, Château de Bagatelle



Mantelpiece
Paris, Château de Bagatelle

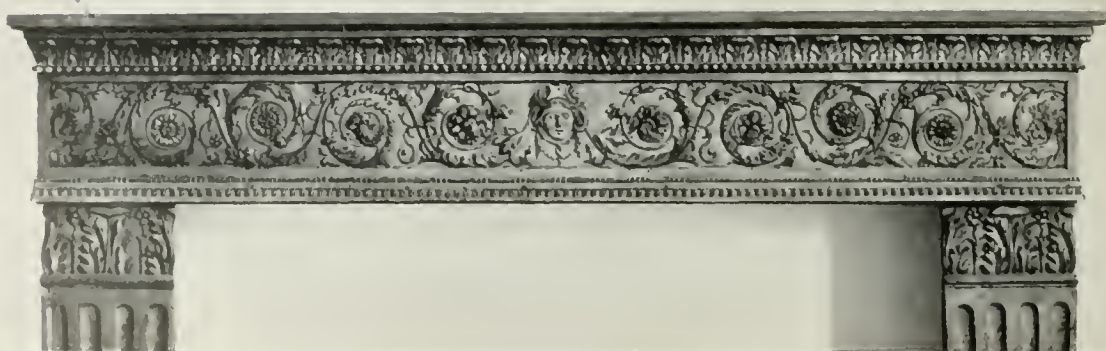


Mantelpiece
Paris, Musée des Arts décoratifs



Phot. Berthaud

Oblong console
Jacques de Bryas sale (1893, n. 290)



Mantelpiece
Cologne, Museum



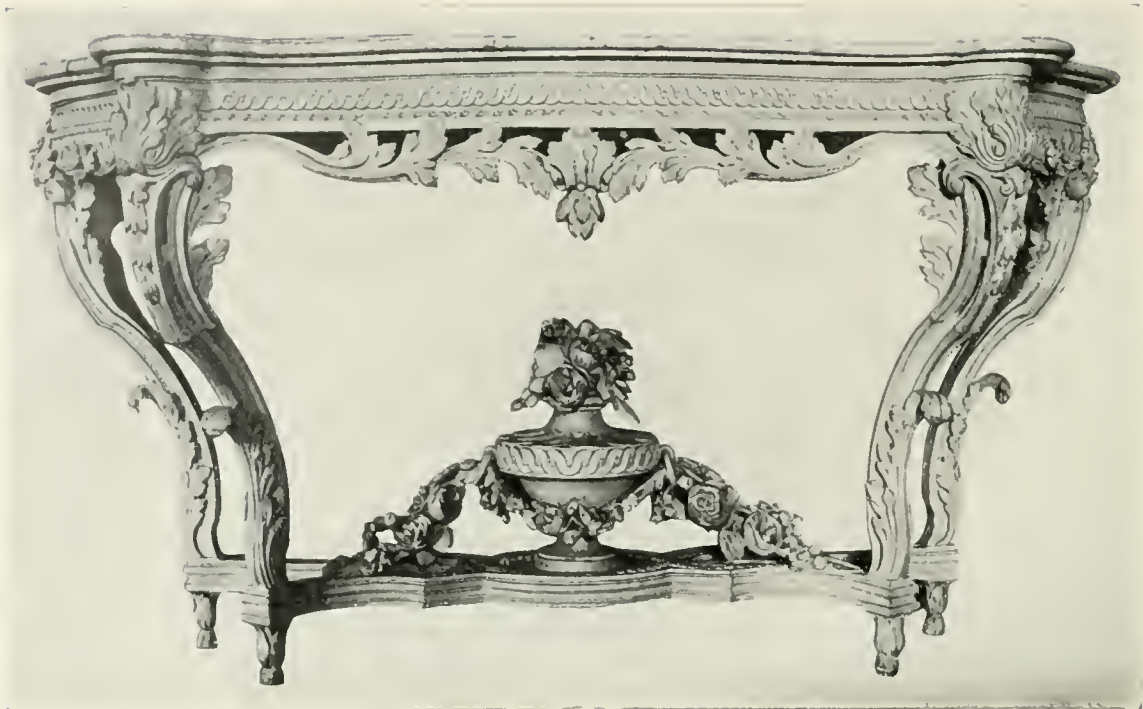
Console in the Piranesi style

From a photograph lent by L. Bernheimer Esq., Munich



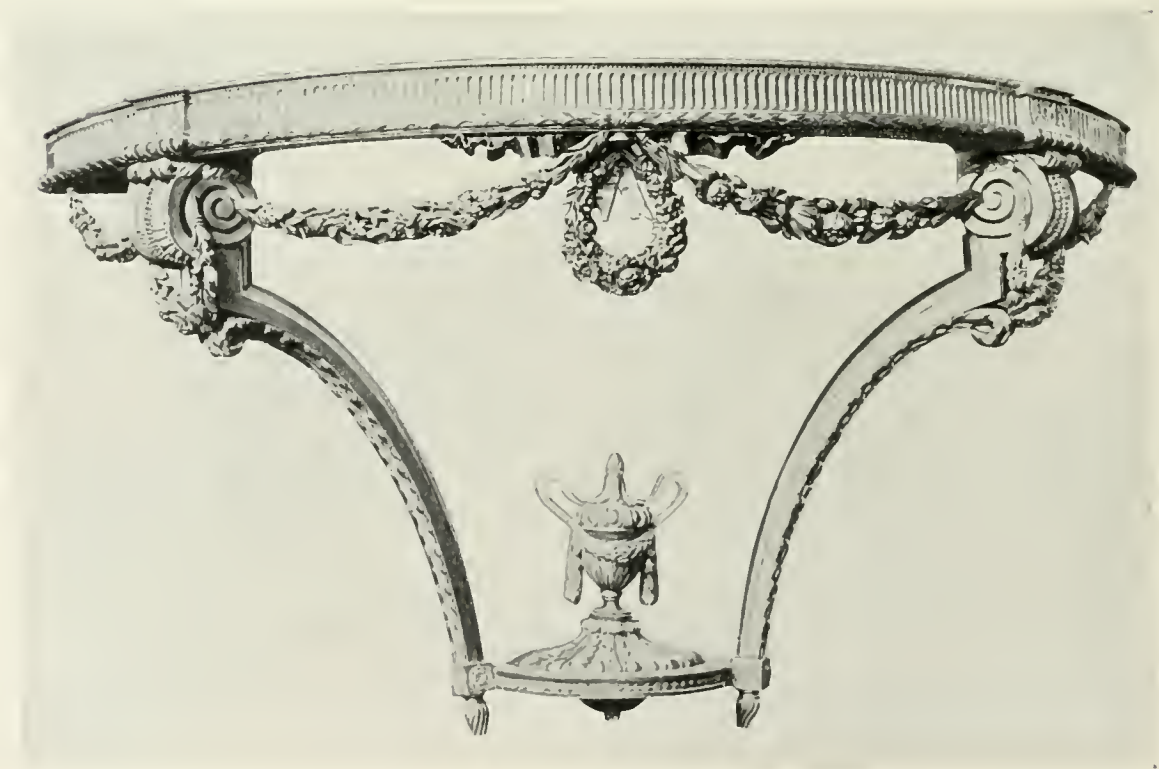
Two ormolu plaques

Paris, Musée des Arts décoratifs



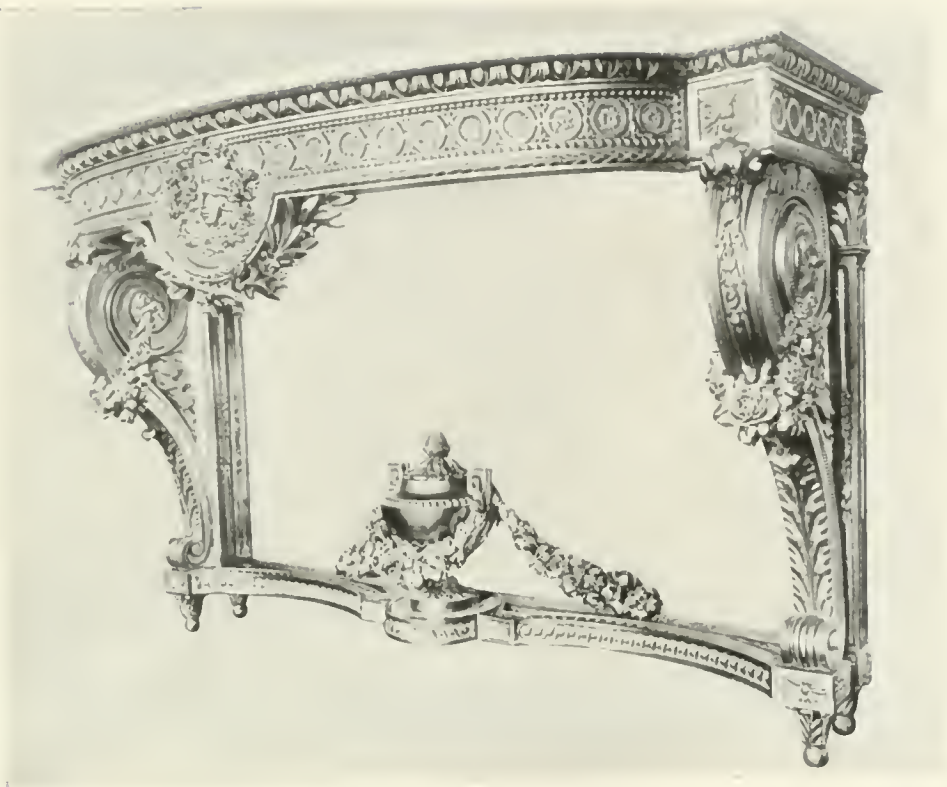
Phot. J. Vasse

Console
Versailles, Petit Trianon



Phot. L. Mercier

Console
Paris, Musée Carnavalet

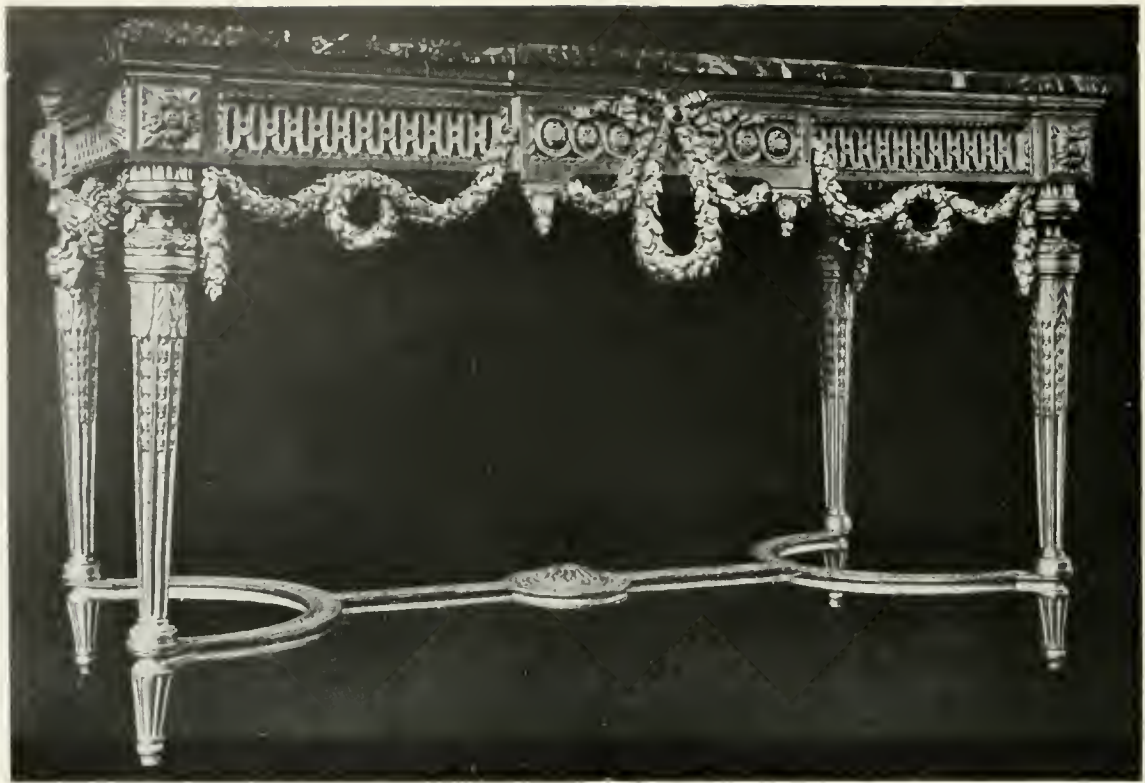


Phot. L. Pamard

Console
Chantilly, Musée Condé



Gilt wood console with a marble top
Jacques Doucet sale (1912, n. 310)

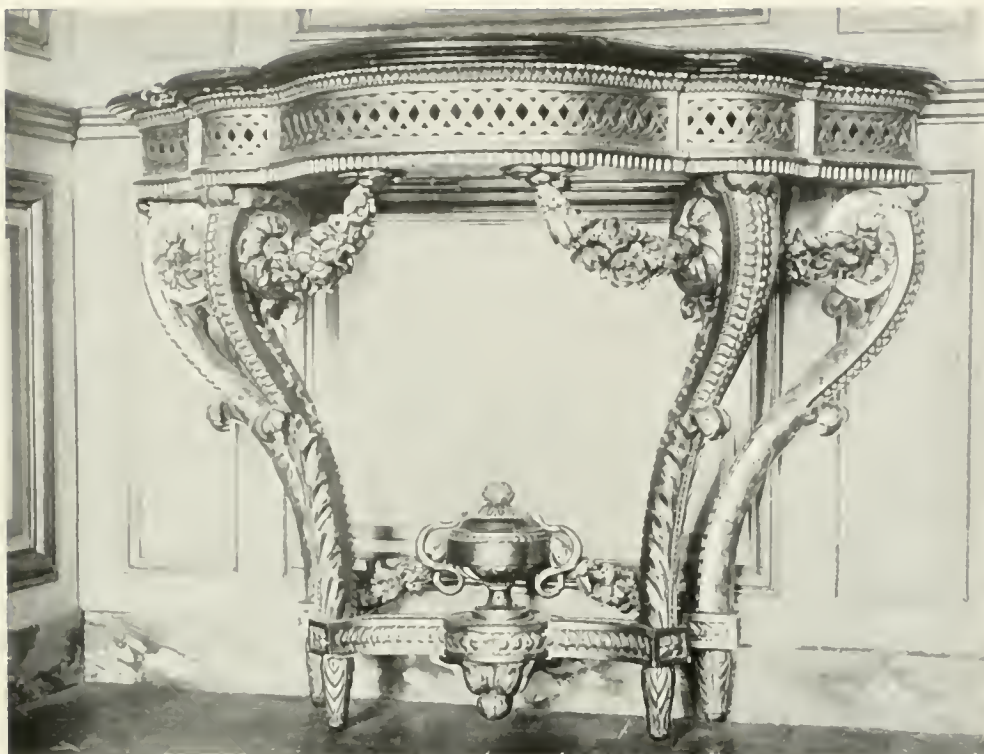


Phot. L. Mercier



Phot. L. Mercier

Two consoles in gilt wood
Paris, Palais de l'Elysée



Phot. L. Pamard

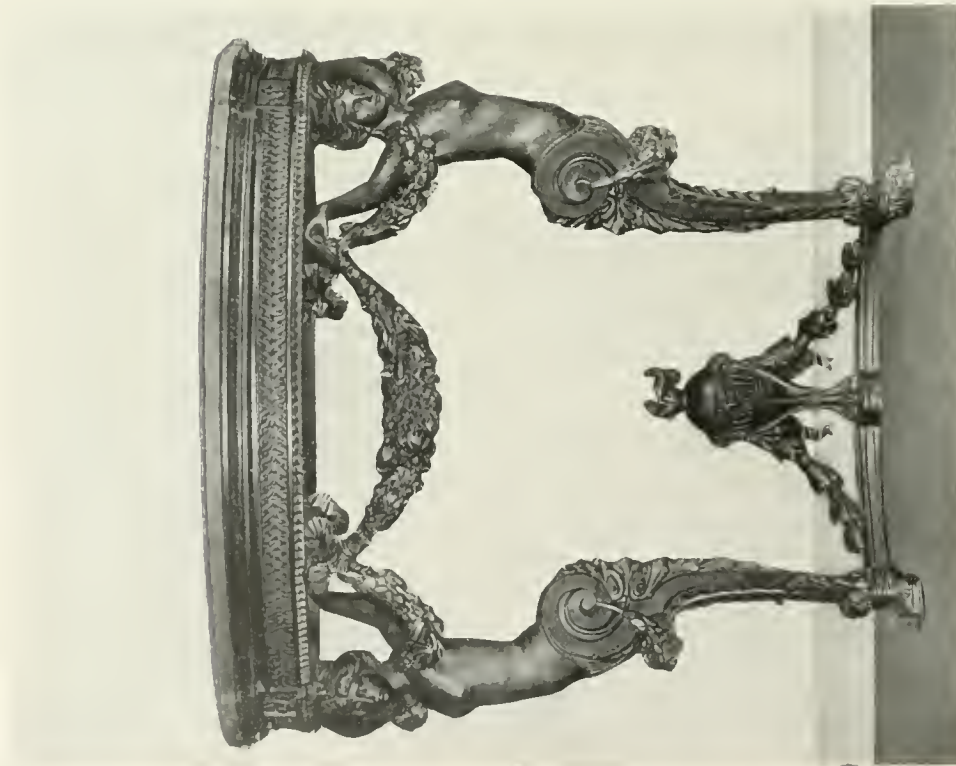


Phot. L. Pamard

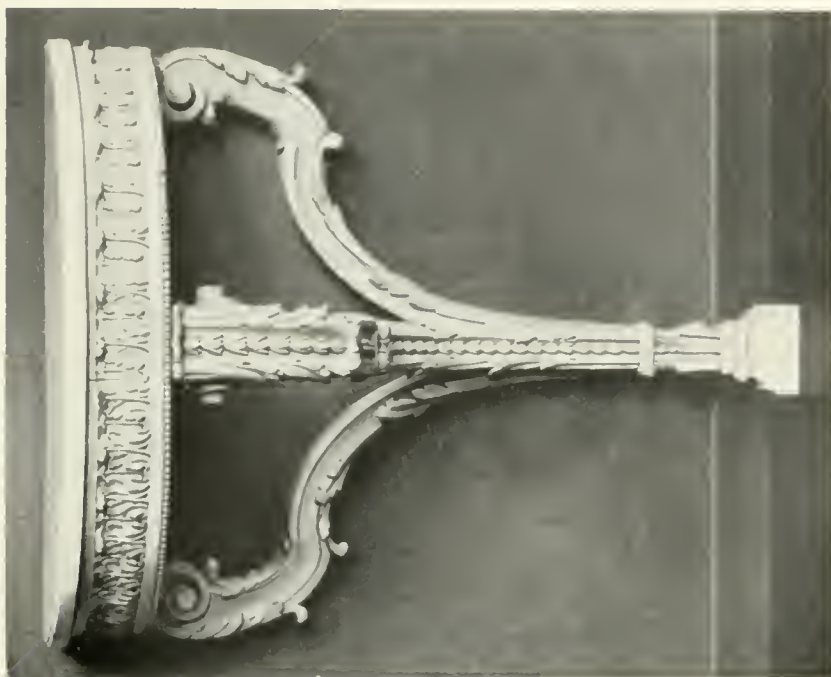
Two consoles
Palais de Fontainebleau



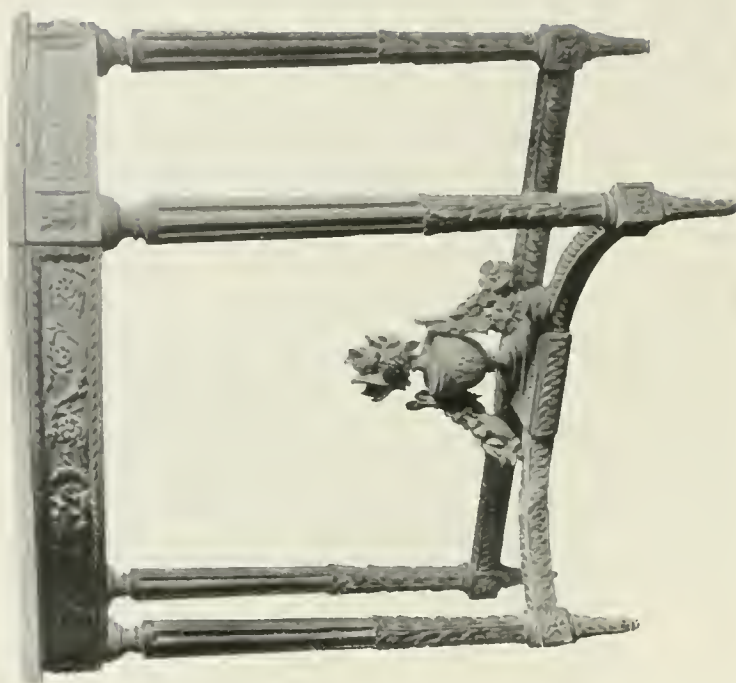
Gilt wood console
Jacques Doucet sale (1912, n. 309)



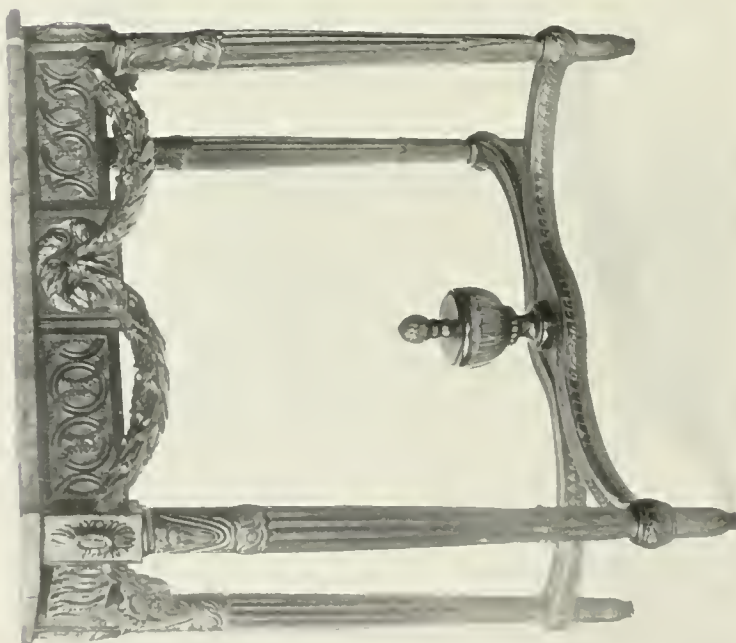
Gilt wood console
Paris, Eugène Kraemer collection



Two carved wood consoles
Berlin, Kunstgewerbe-Museum

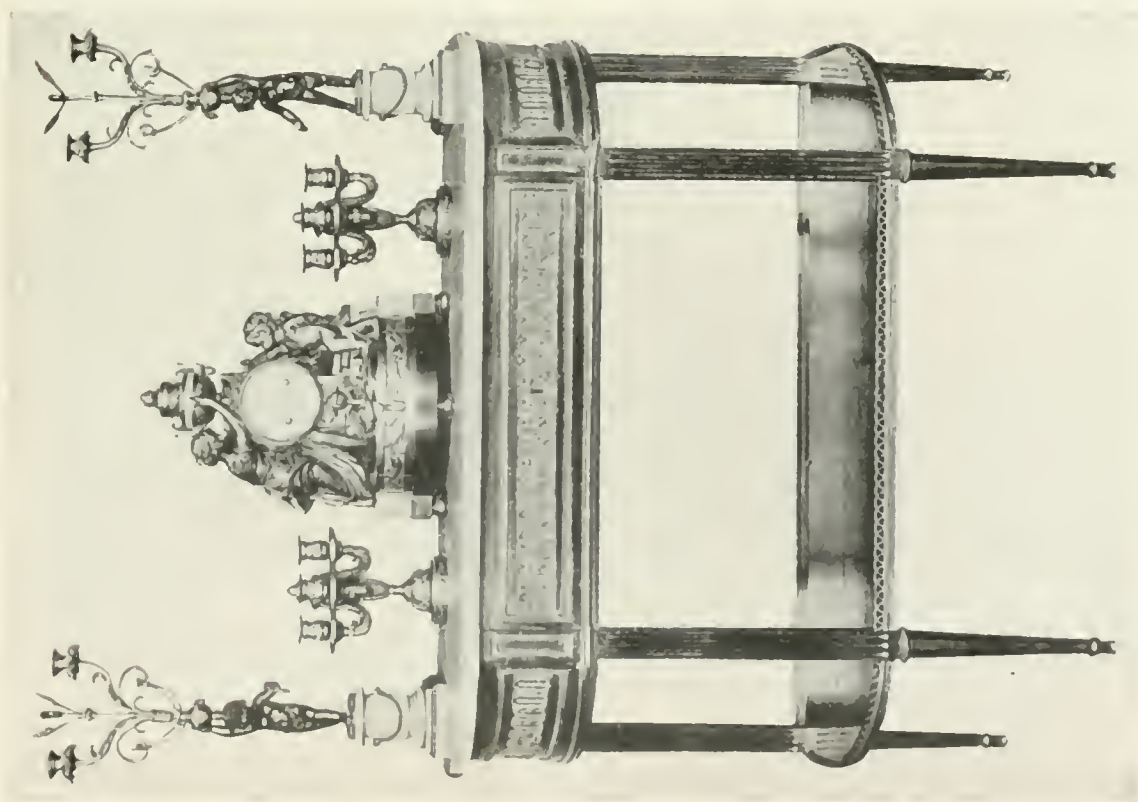


Gilt wood console
Alsace, private collection

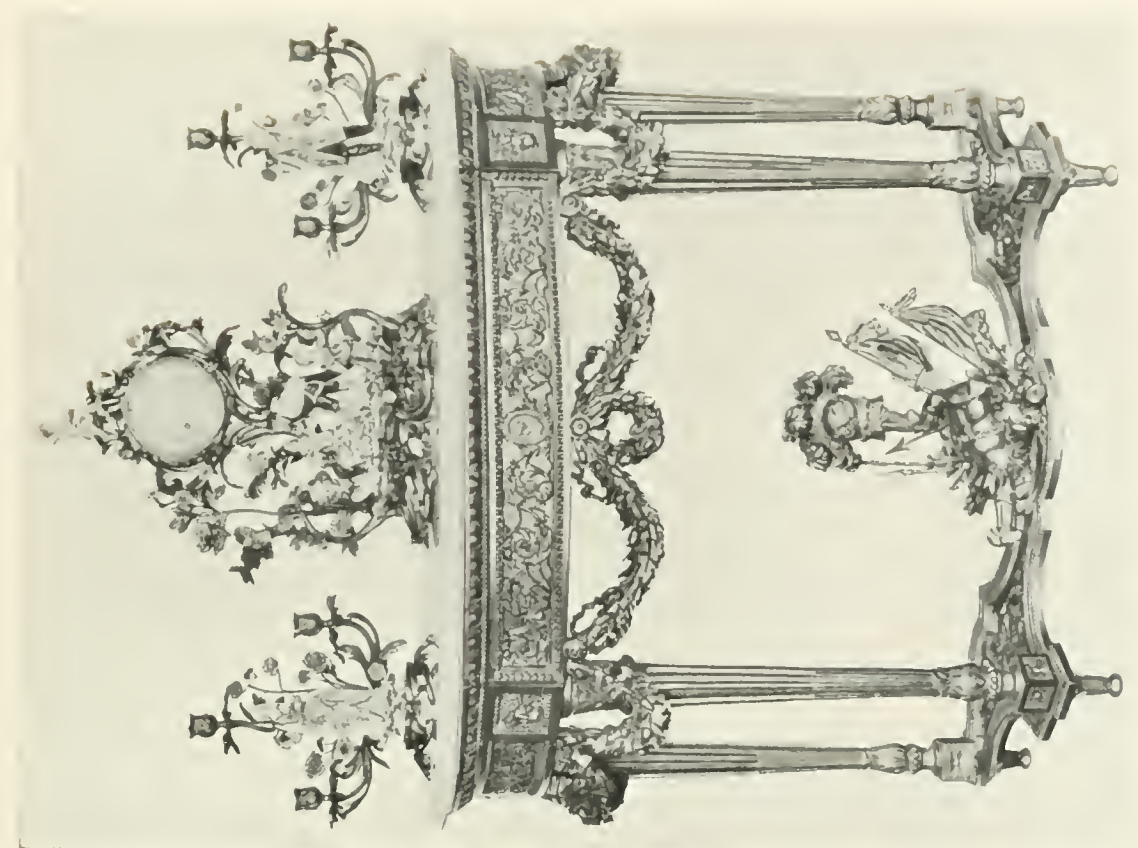


Gilt wood console
Dijon Museum

Phot. Remy Gorgel

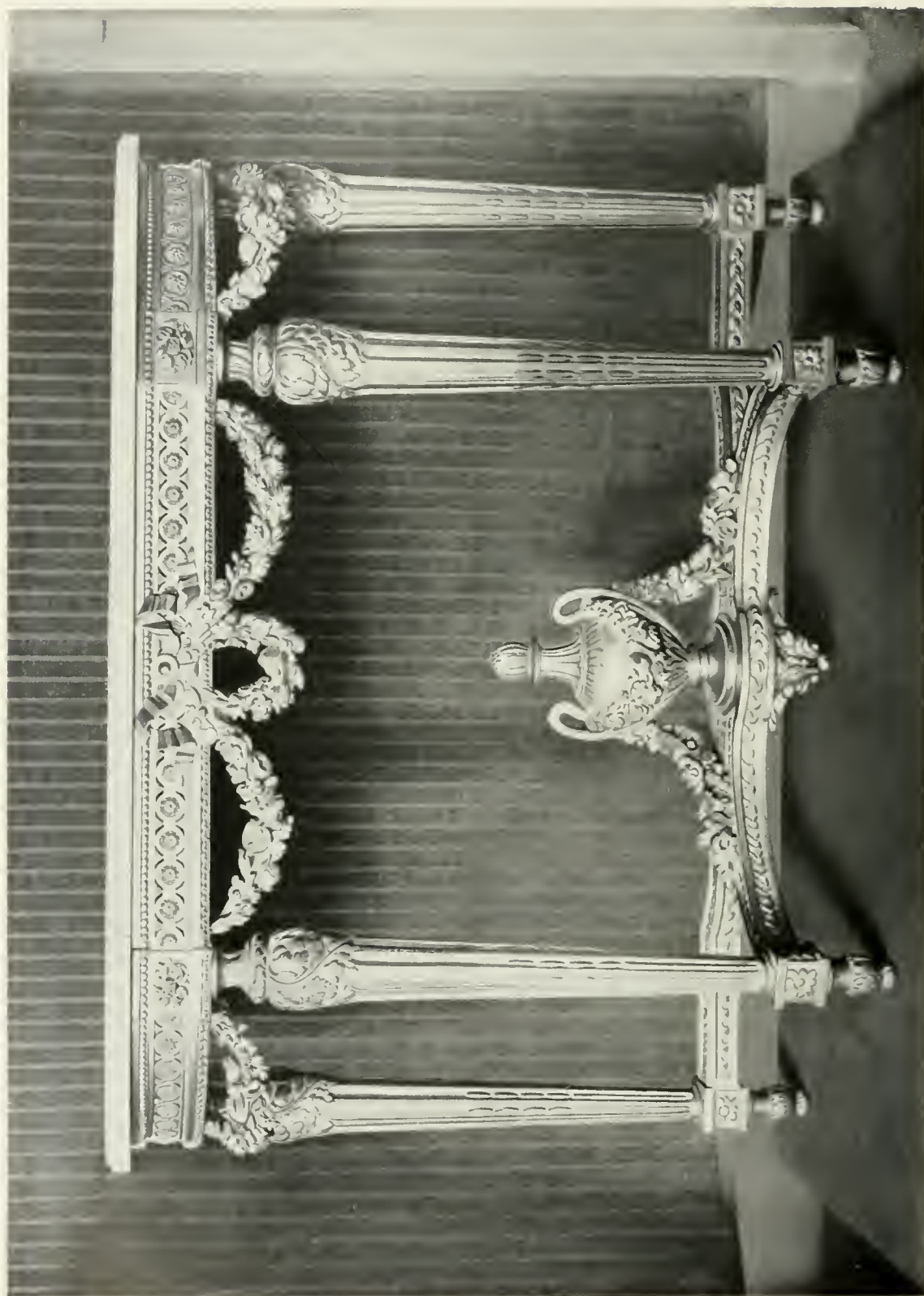


Semi-circular console
Baron Du Teil Haselt's sale (1906)



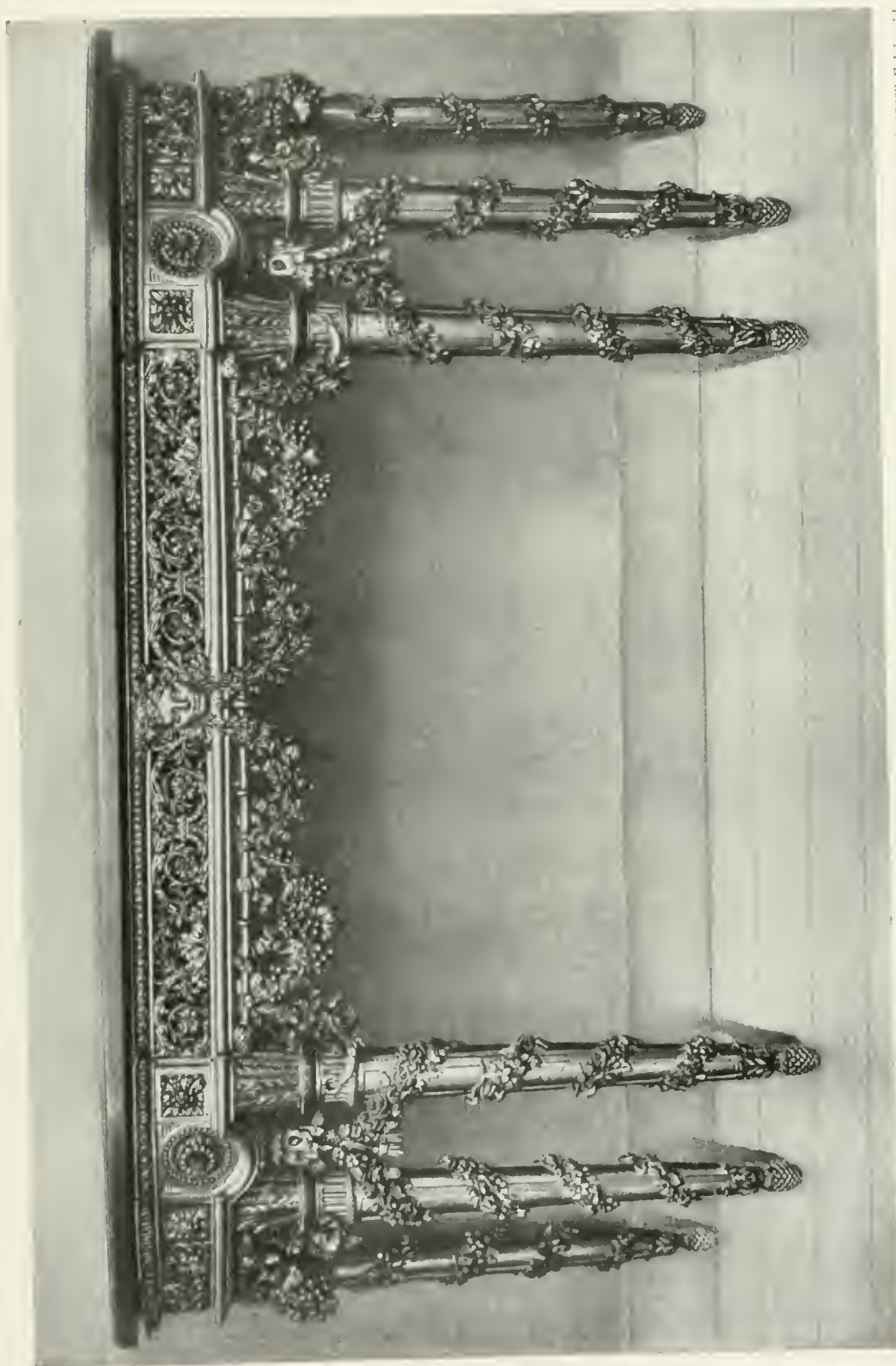
Gilt wood console
Dreyfus-Gonzalez's sale (1895, n. 232)

Phot. Berthaud



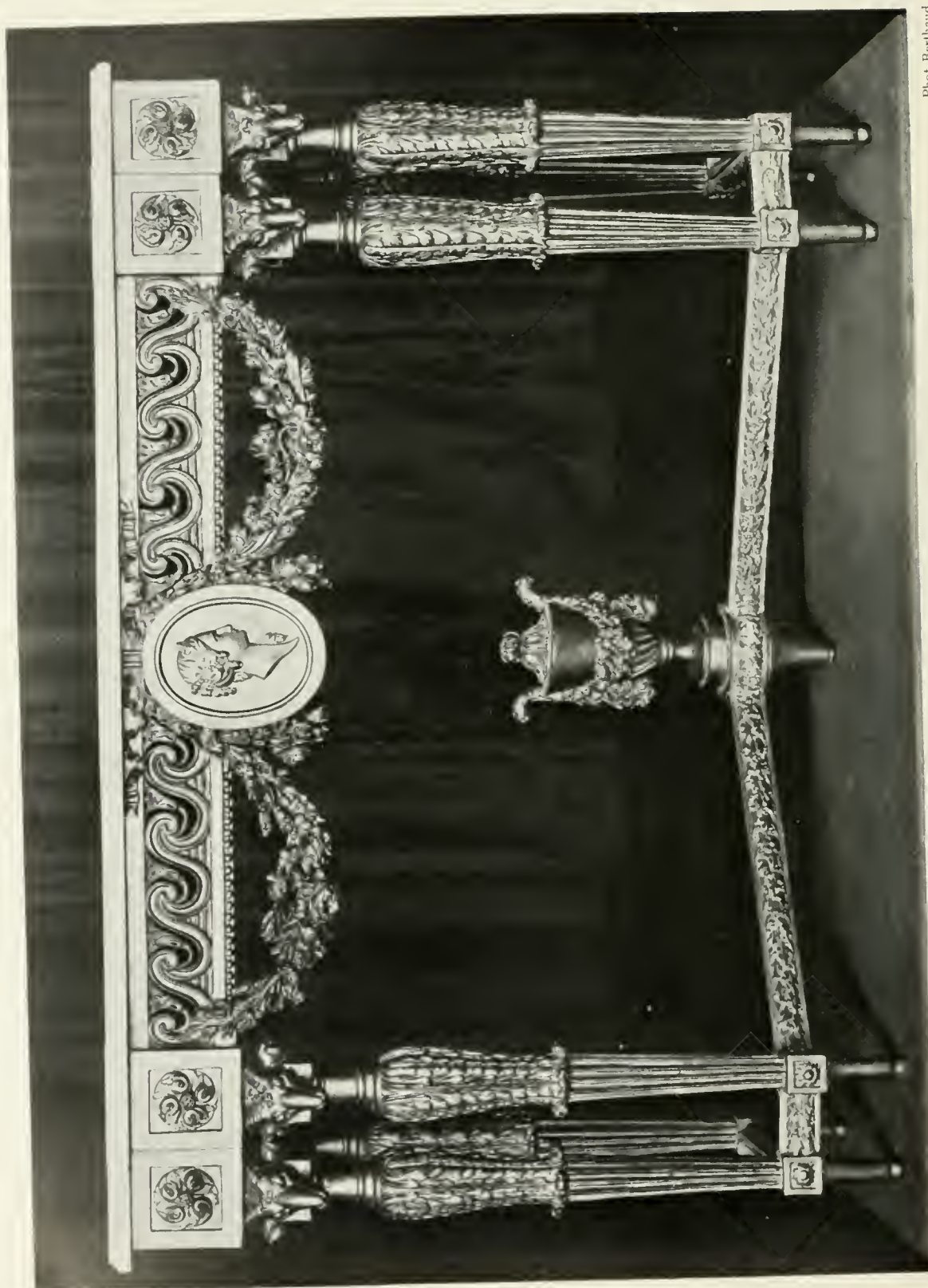
Phot. Berthaud

Semi-circular console in gilt wood
Formerly belonging to MM. Lowengard, Paris, M^{me} Hériot's collection



Console in gilt wood
Paris, Garde-Meuble

From "L'Exposition de 1900", E. Lévy ed.



Phot. Berthand

Oblong console in gilt wood

Formerly belonging to Duveen Brothers and MM. Lowengard



Oblong console
Belonging to M. Decour



Gilt wood console
Belonging to M. Decour



Oblong console
Jacques Doucet sale (1906)



Stained wood console
Devaux sale (1907)

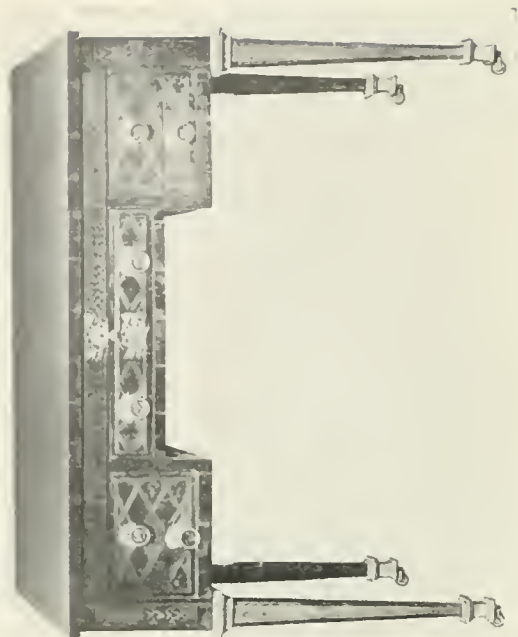


Phot. Berthaud

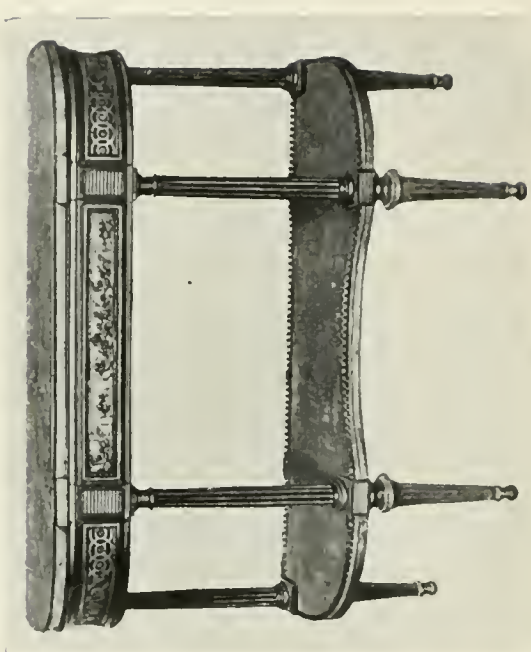
Half-moon console
Having belonged to MM. Lowengard



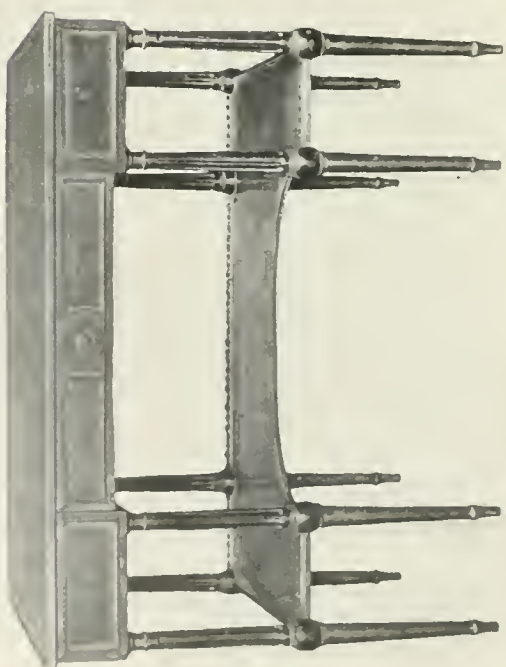
Console with ormolu mounts from the Demidoff collection
San Donato sale (1880); sold by Duvern Brothers to George J. Gould Esq., New York



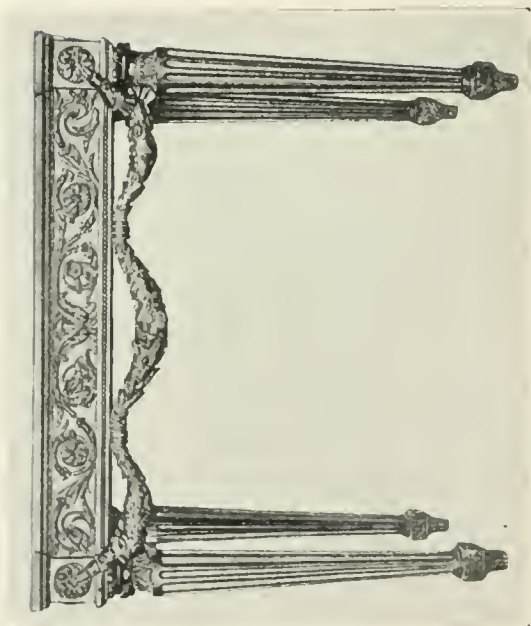
Lady's writing table
Paul Bérard sale (1905, n. 132)



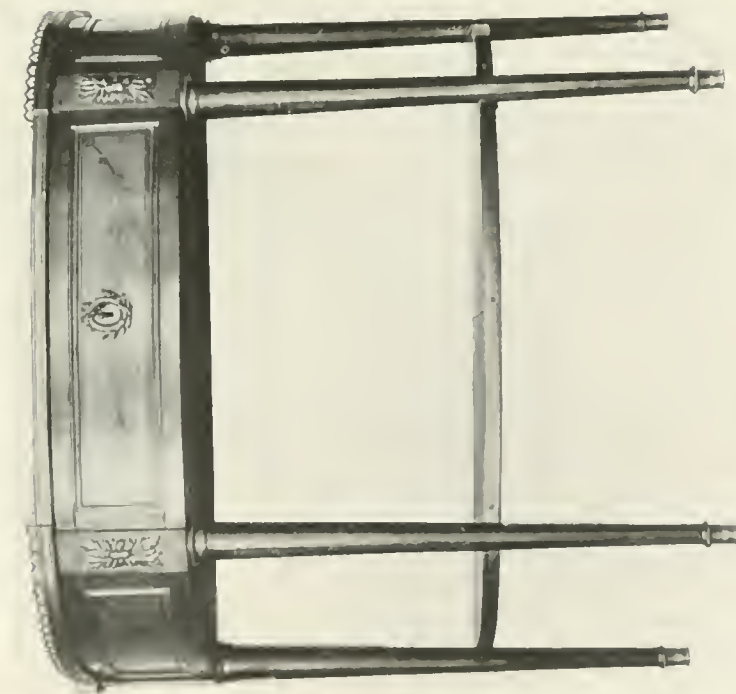
Console
Lelong sale (1903, n. 934)



Lady's writing-table
Lelong sale (1903, n. 941)

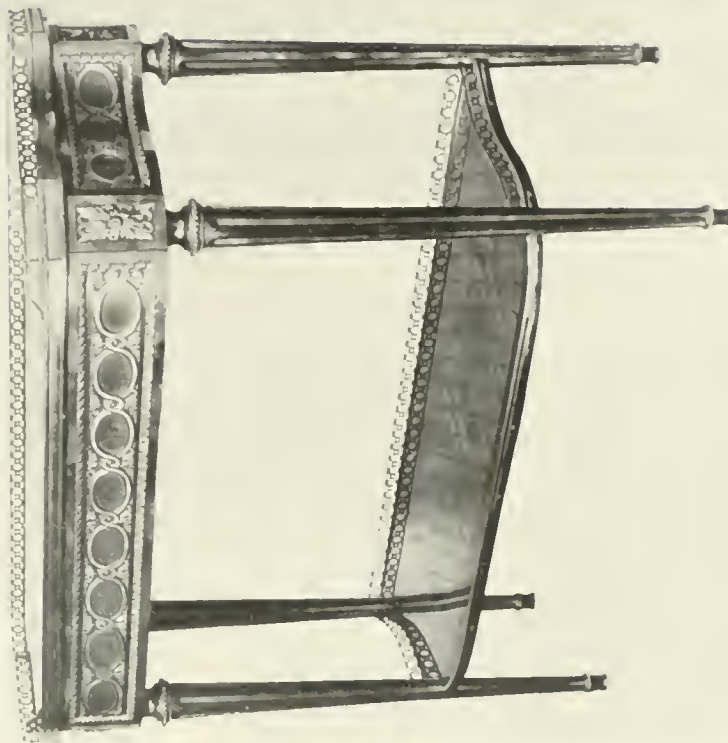


Gilt wood console
Lelong sale (1903, n. 932)



Small half-moon console

Lyne Stephens sale (1895, n. 94), now belonging to M. Michel Ephrussi, Paris



Console

Robert Palmer sale (1895), subsequently belonged to MM. Lowengard and Pick

Phot. L. Berthaud



Gilt bronze table with a green marble tablet
Paris, Musée Dutuit. From the collections of Joseph Poniatowski
and Jacques Doucet (1912, n. 315)

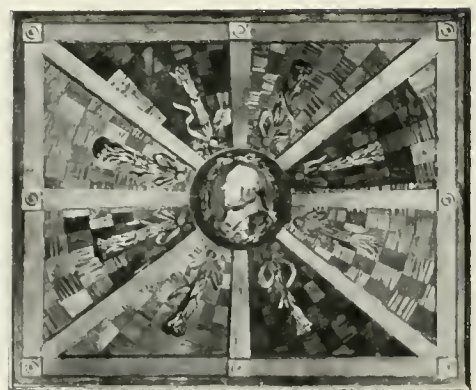
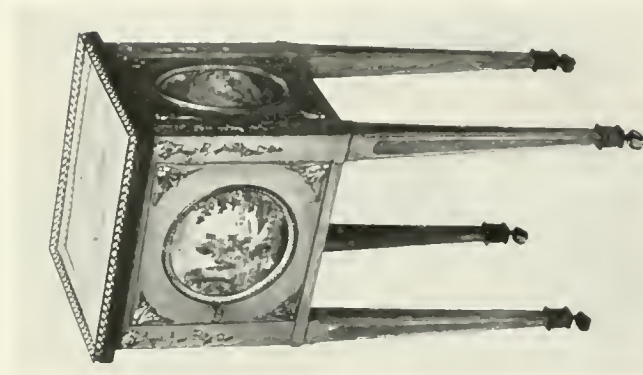
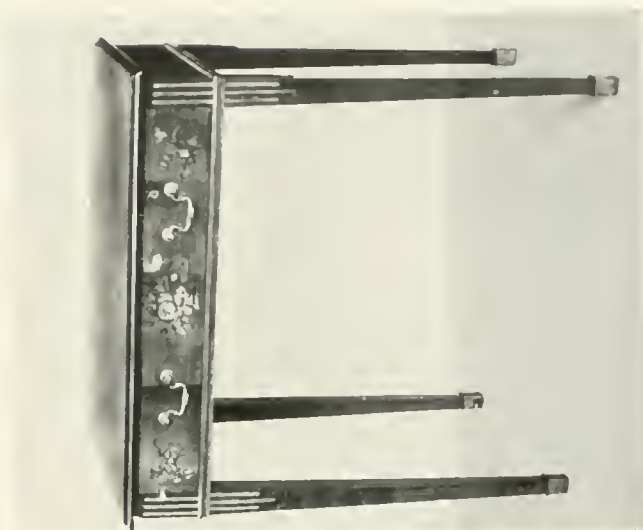


Table by David Roentgen with the mar-
queterie bust of Frederick William II.
King of Prussia

Jacques Doucet sale (1912, n. 324)



Small marqueterie table ascribed
to David Roentgen
Jacques Doucet sale (1912, n. 325)

Small table in green painted wood
with a view of de Palais Bourbon
Jacques Doucet sale (1912, n. 332)

Small marqueterie table ascribed
to David Roentgen
Jacques Doucet sale (1912, n. 326)



Phot. L. Pamard



Phot. L. Pamard

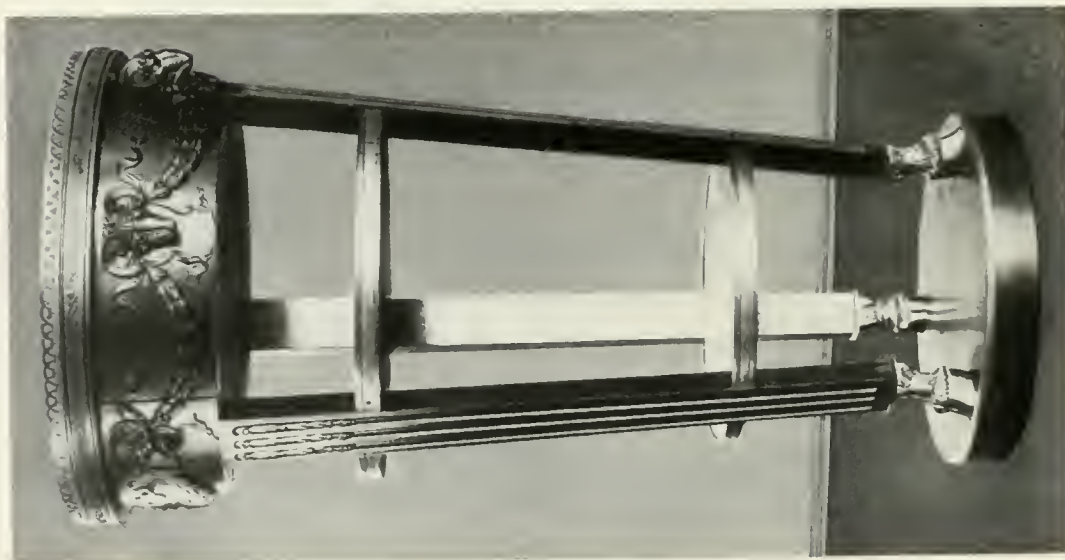
Two tables with ormolu mounts
Versailles, Petit Trianon



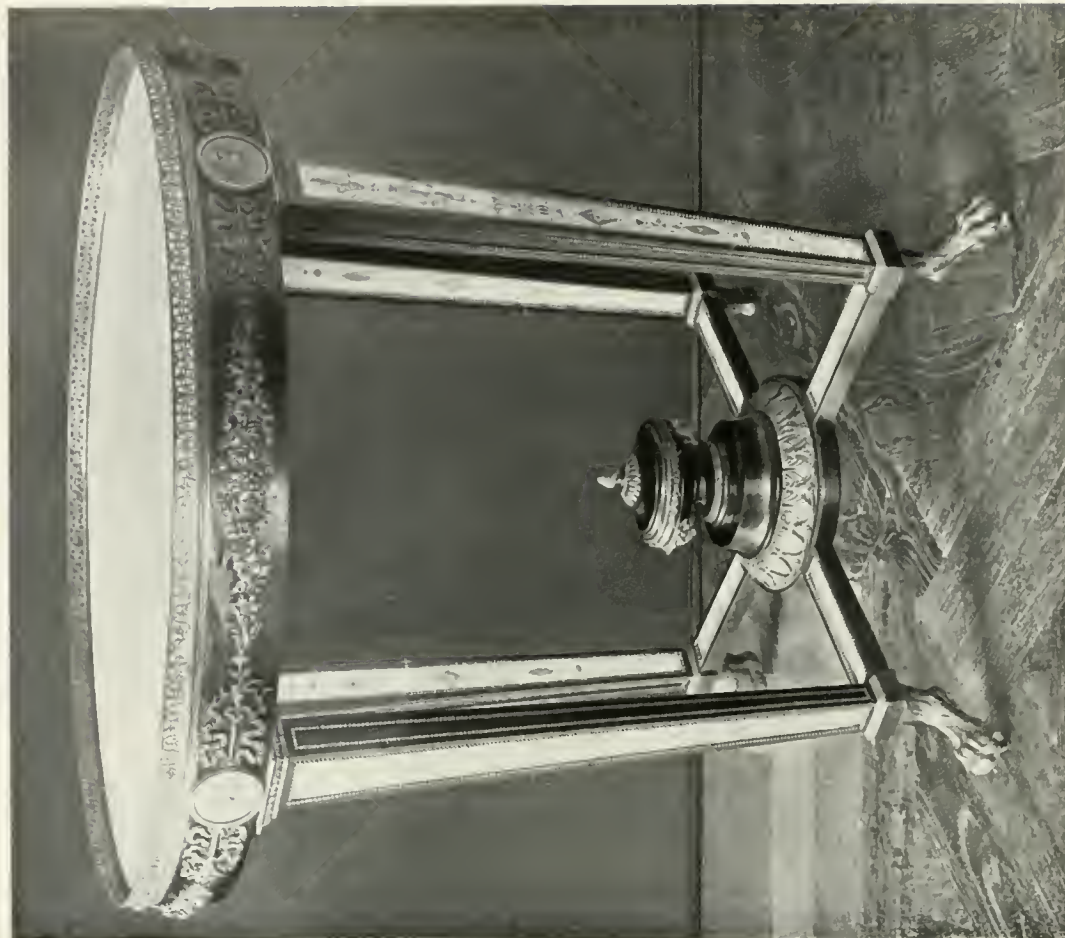
Ebony table by Martin Carlin with mosaic top
Jacques Doucet sale (1912, n. 333)



Oblong table by Dubut
Paris, Collection of count de C. — Jacques Doucet sale (1912, n. 334)

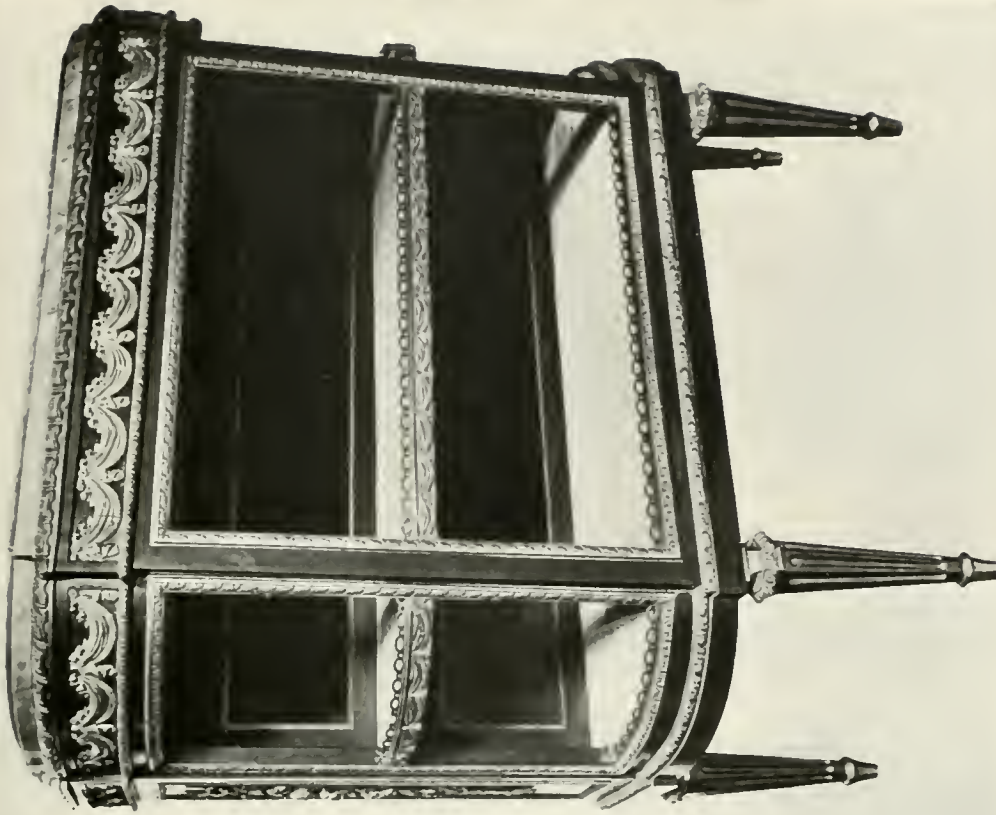


Circular guéridon
Paris, Musée du Louvre



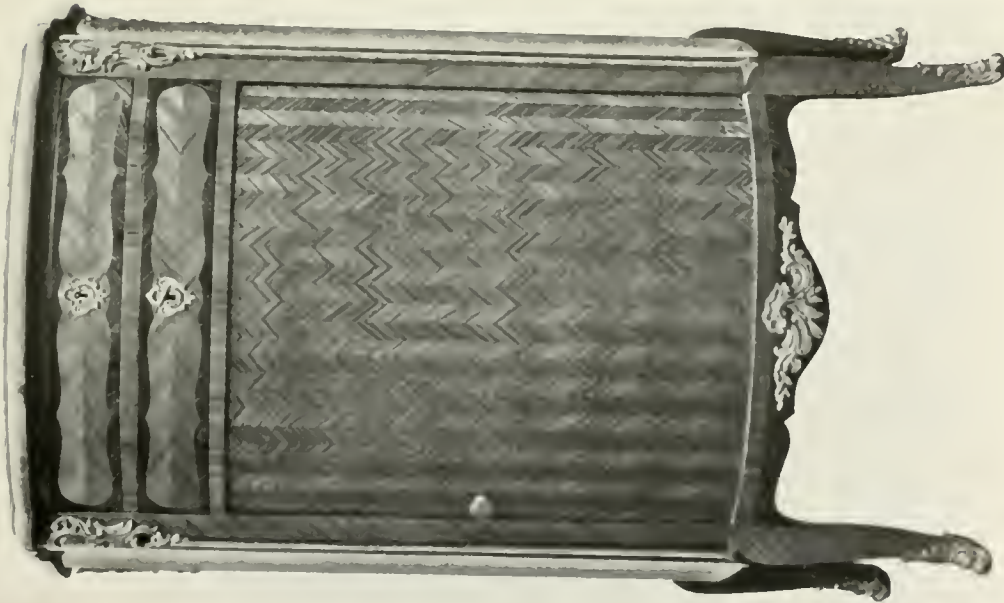
Circular mahogany table with biscuit medallions
Versailles, Petit Trianon

Phot. L. Pamard

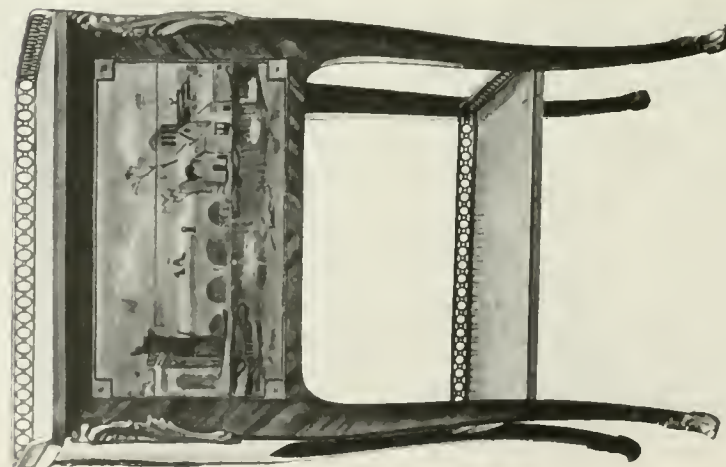


Phot. L. Panard

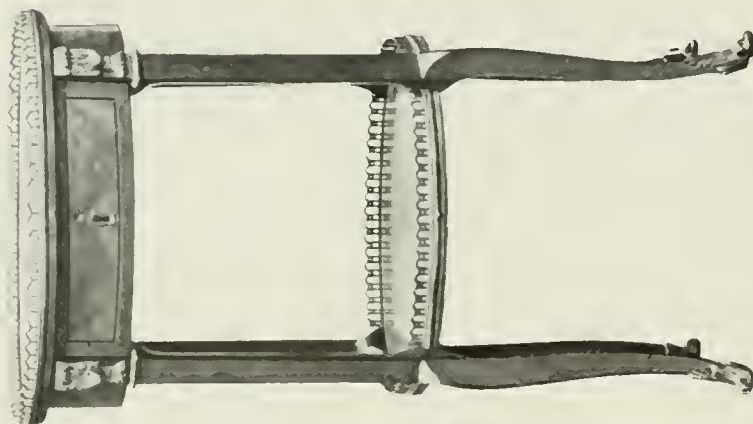
Sideboard with ormolu mounts
Versailles



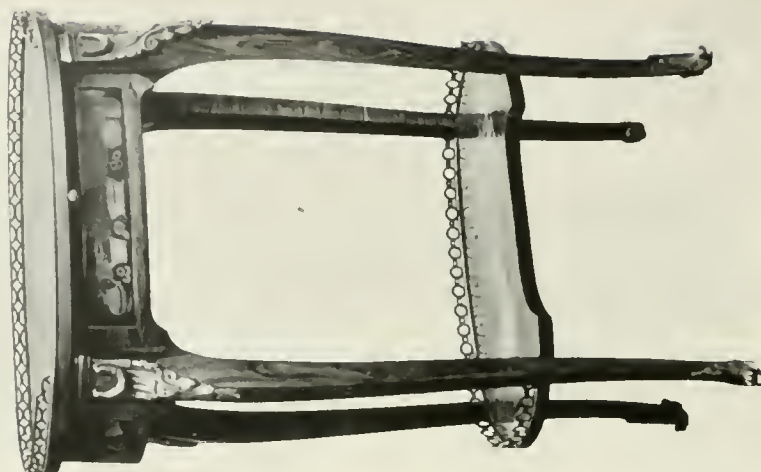
Marqueterie cabinet
Alsace, private collection



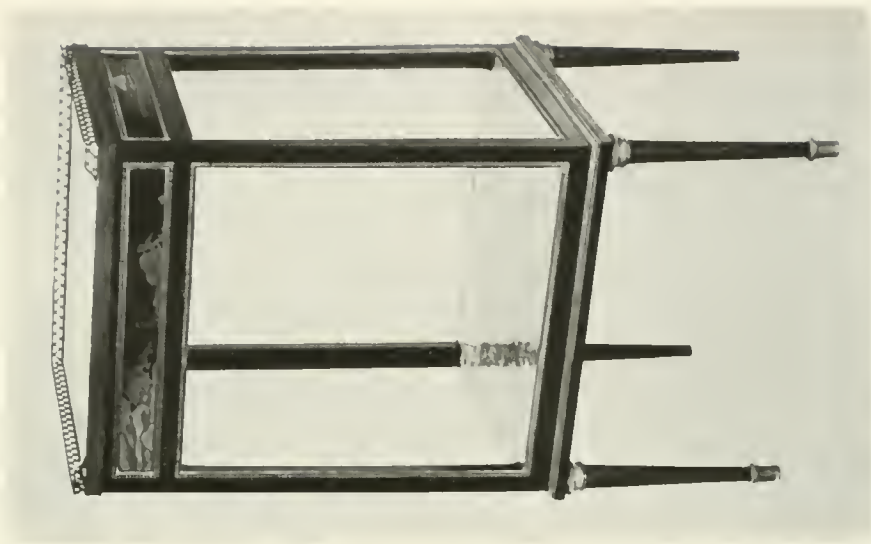
Rectangular guéridon
Gutierrez de Estrada sale (1905, n.162)



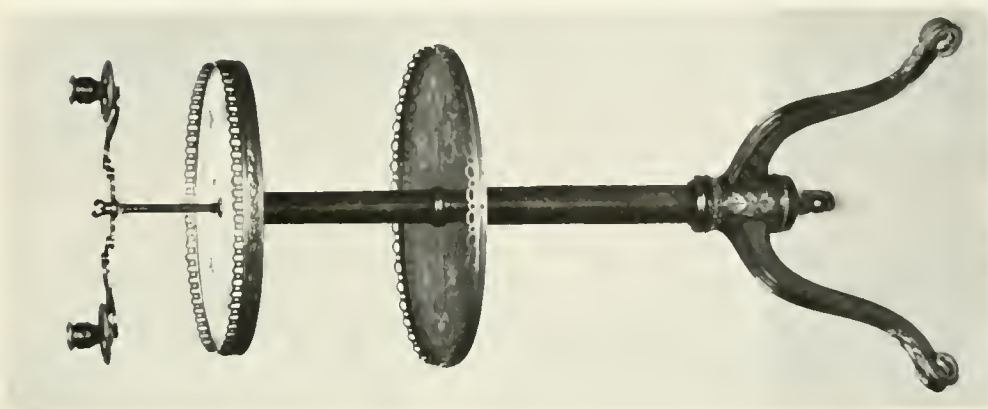
Guéridon by Topino
Jacques Doucet sale (1906, n. 165)



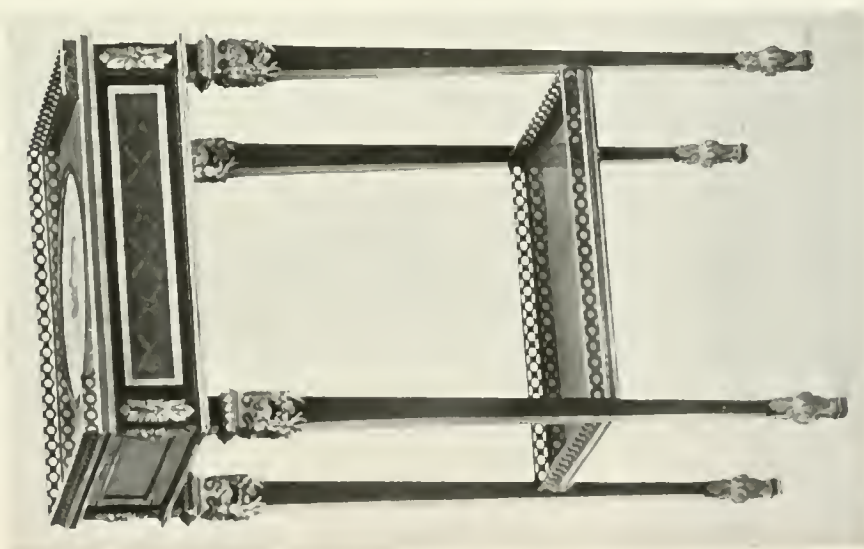
Oval guéridon
Gutierrez de Estrada sale (1905, n. 167)



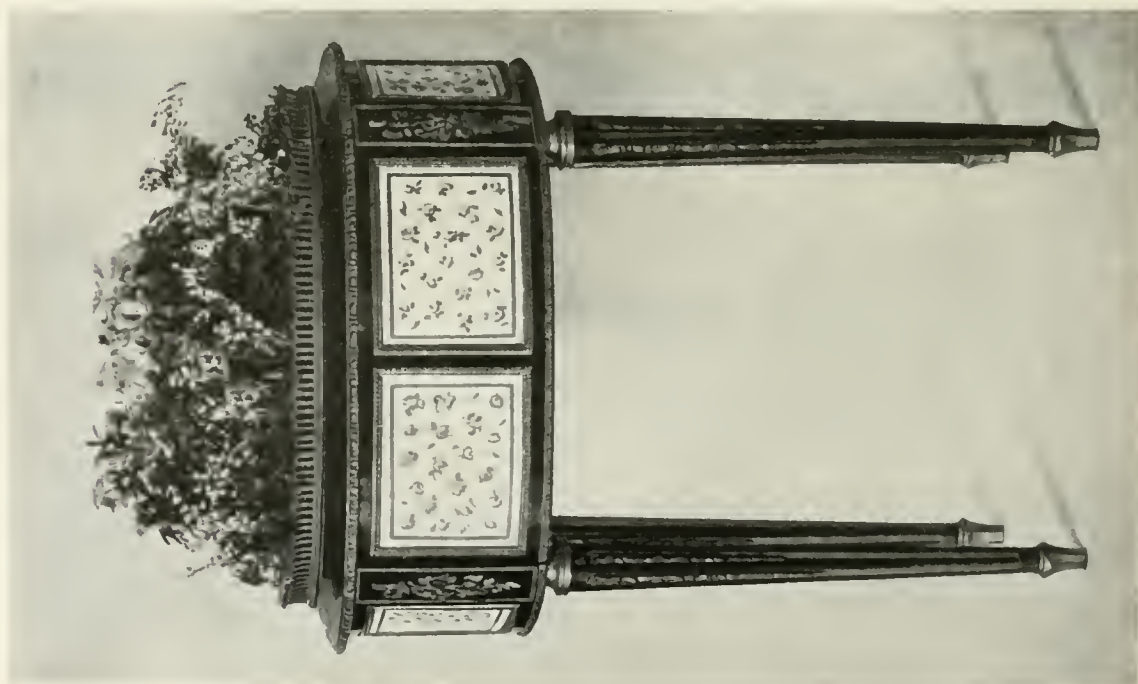
Ebony and lacquer guéridon
Jacques Doucet sale (1912, n. 335)



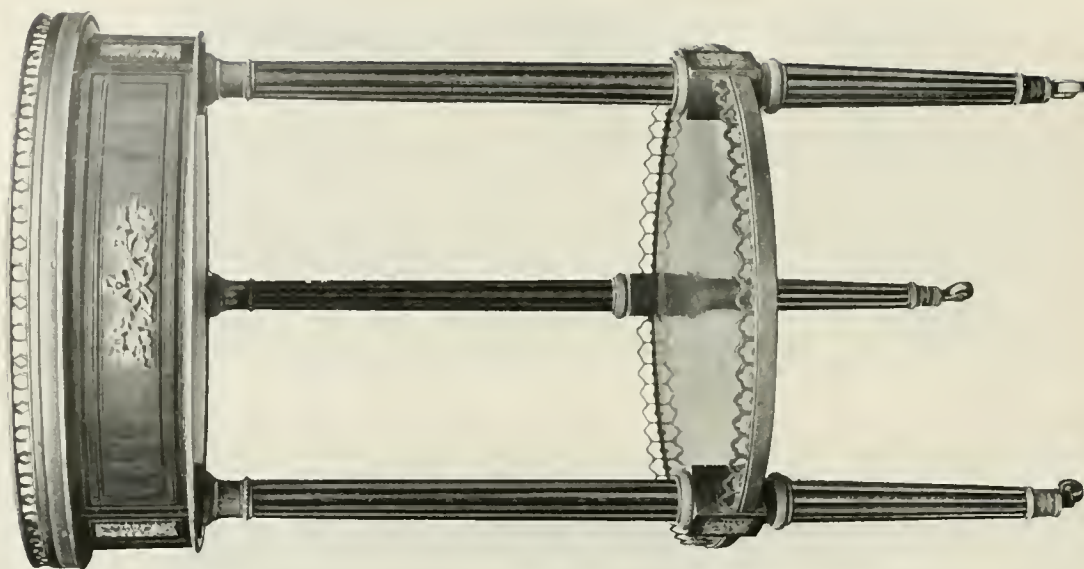
Guéridon by M. Carlin
with a Sèvres plaque
Jacques Doucet sale (1912, n. 334)



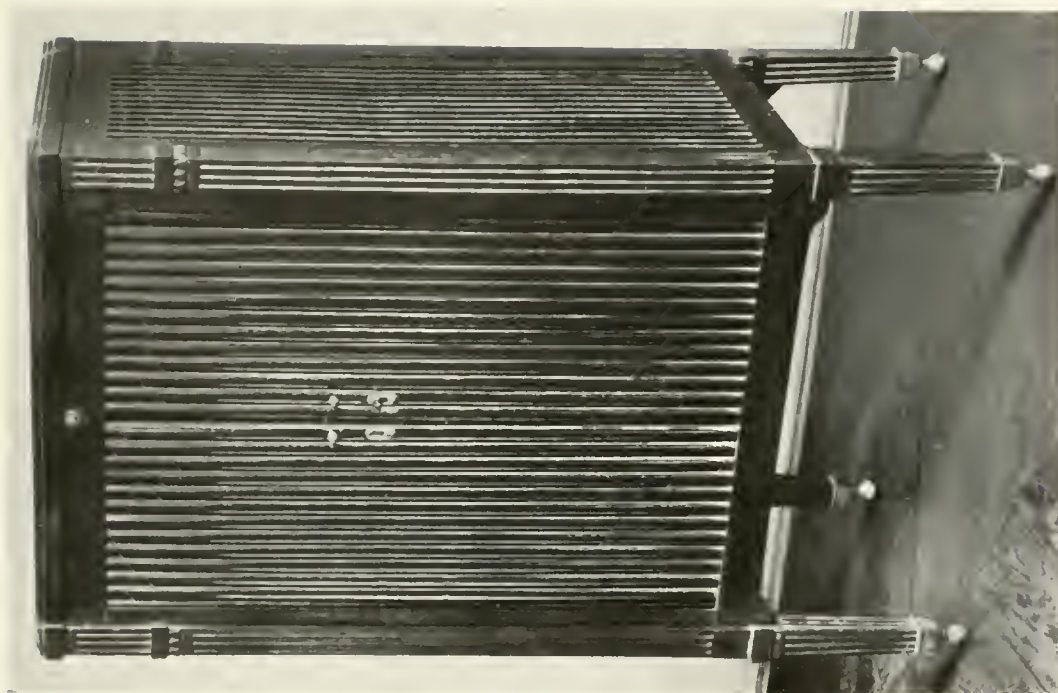
Small marqueterie work-table
with a Sèvres plaque
Paris, Eugène Kraemer collection



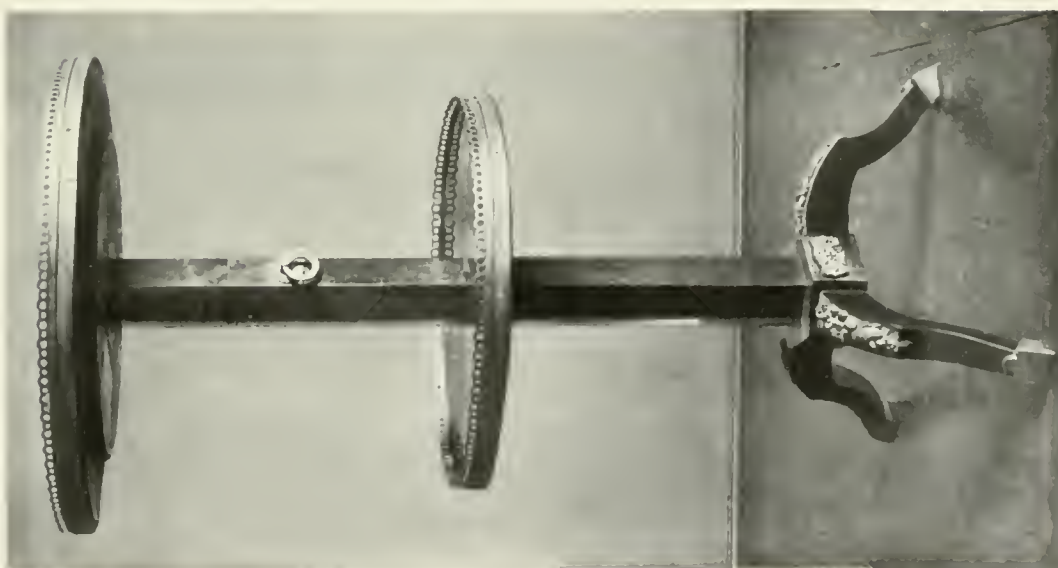
Jardinière inlaid with Sèvres plaques
Belonging to Alfred C. de Rothschild Esq.



Guéridon with Sèvres plaques
Sold at Paris, 16 December 1905, n.14

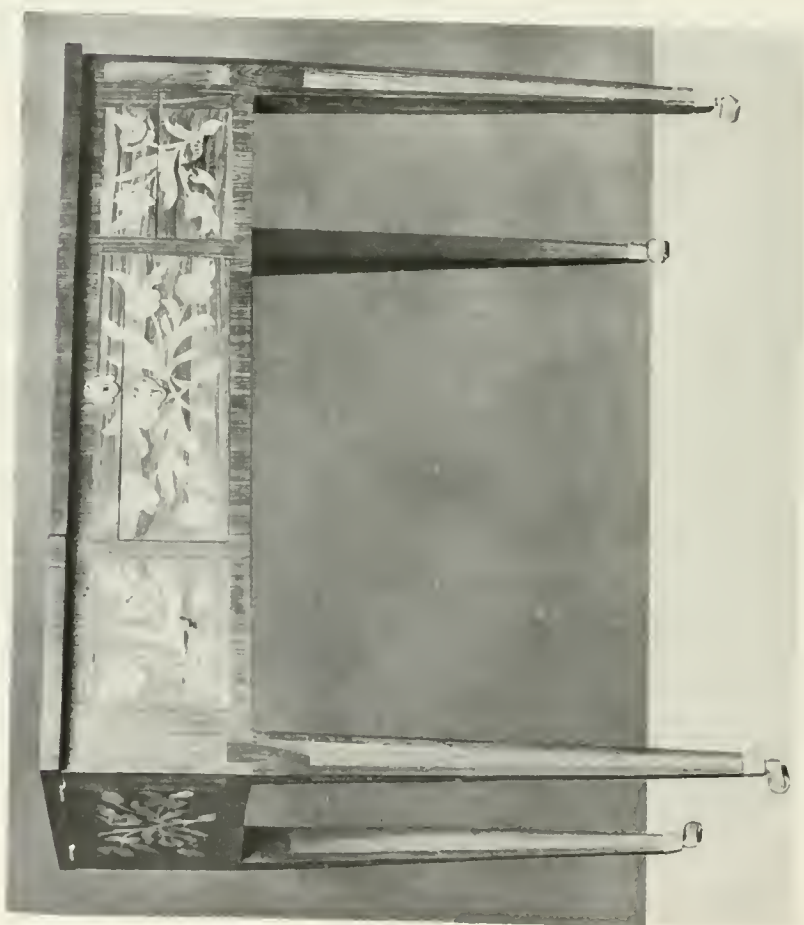


Mahogany cabinet
Paris, Musée des Arts décoratifs

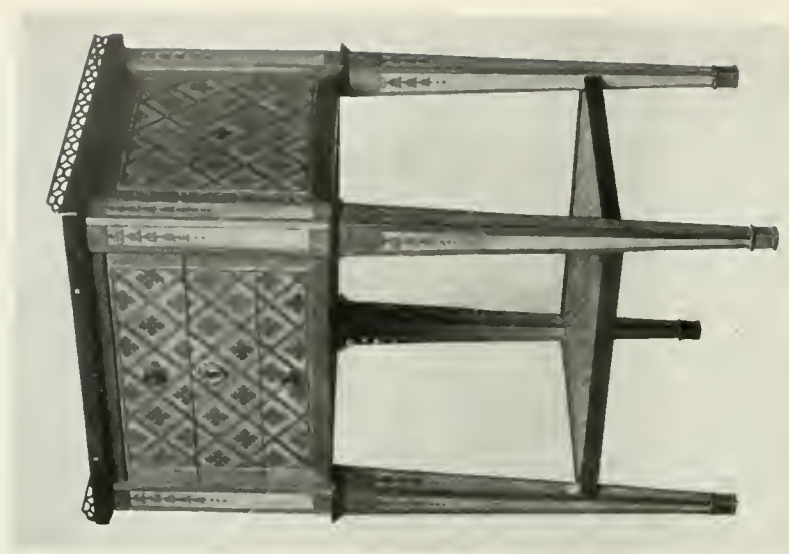


Phot. L. Parnard

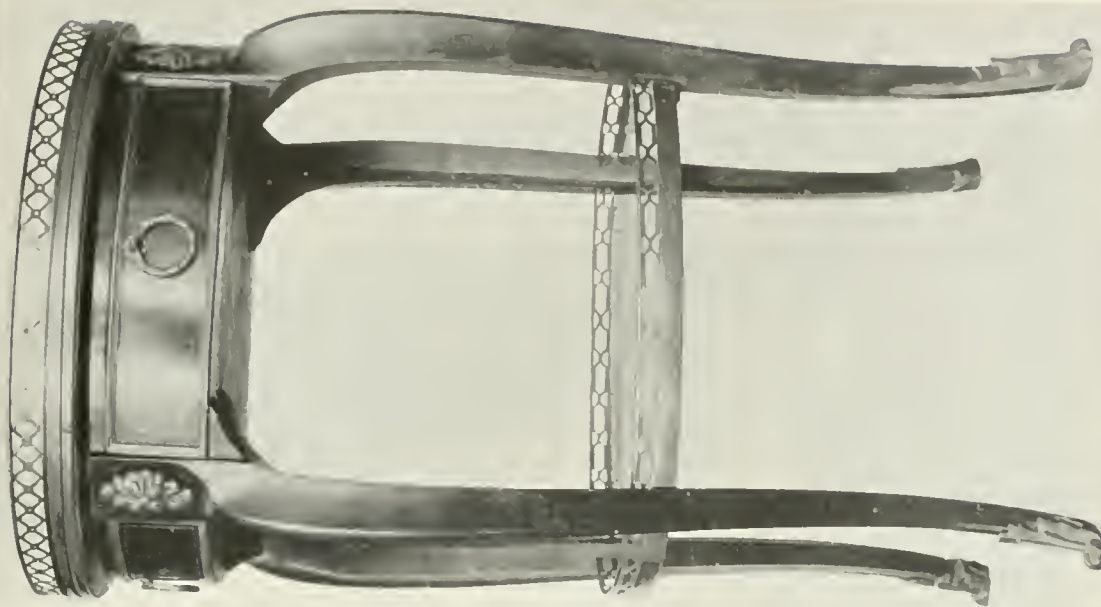
Circular guéridon
Chantilly, Musée Condé



Small marqueterie table
Paris, Garde-Meuble



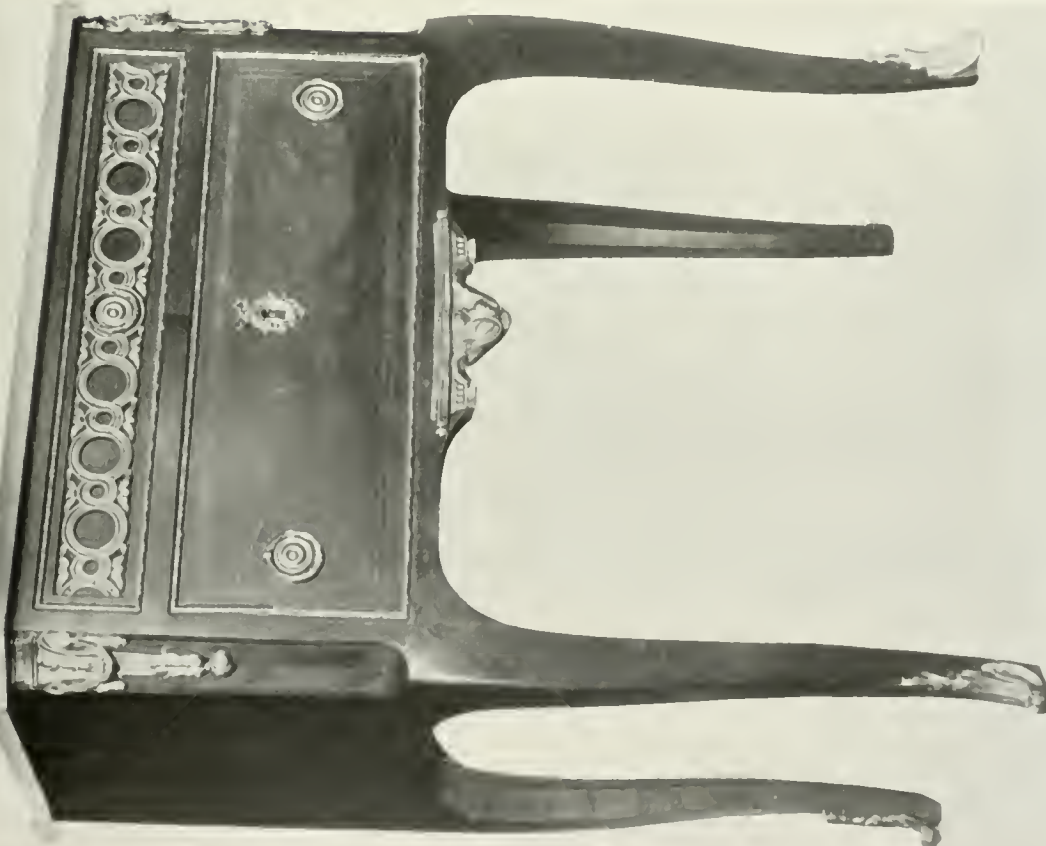
Small marqueterie work-table
Paris, Eugène Kraemer collection



Phot. Berthaud

Guéridon by Topino

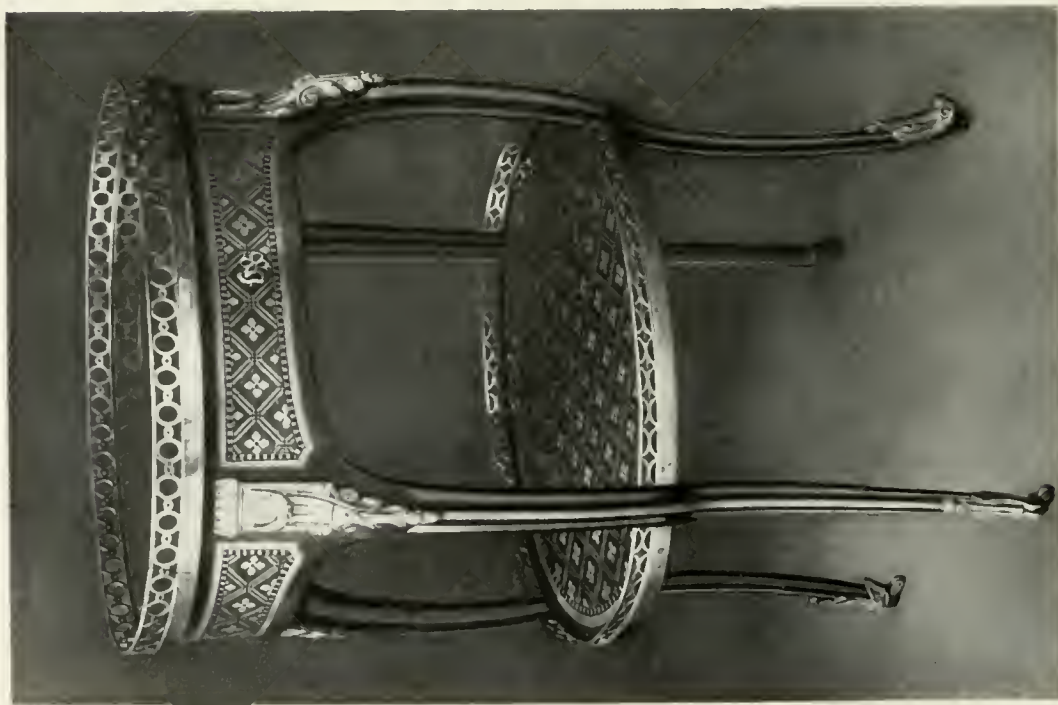
Having belonged to M. Perdreau, to MM. Lowengard
and to M. A. Mérier



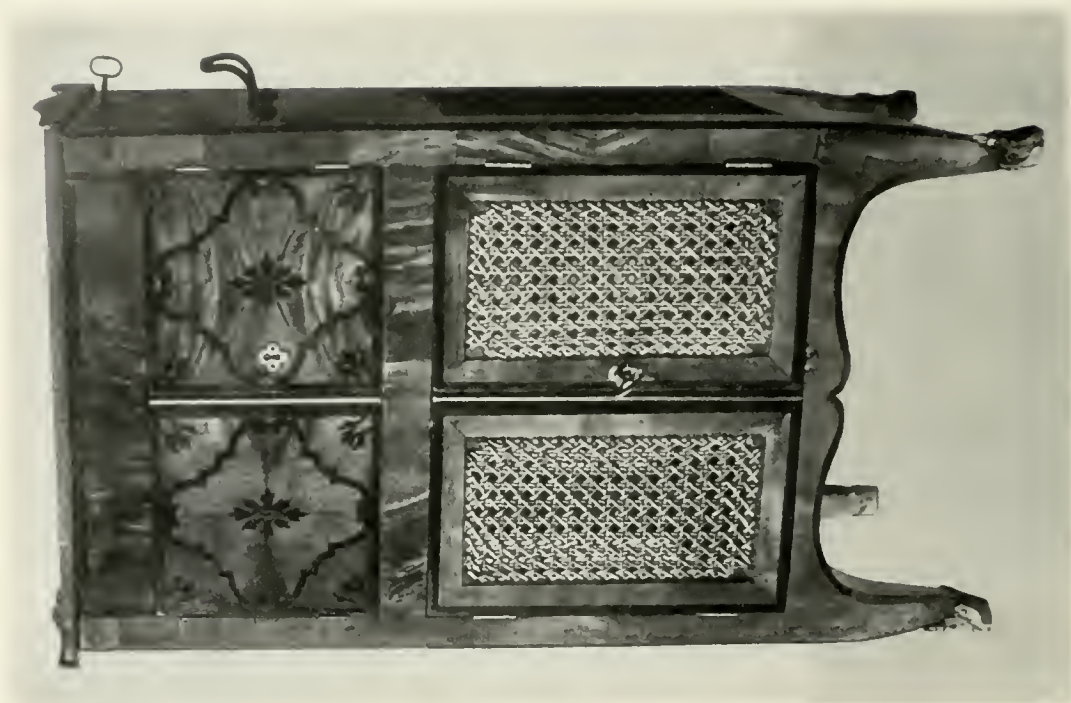
Phot. Berthaud

Small commode by Dubois

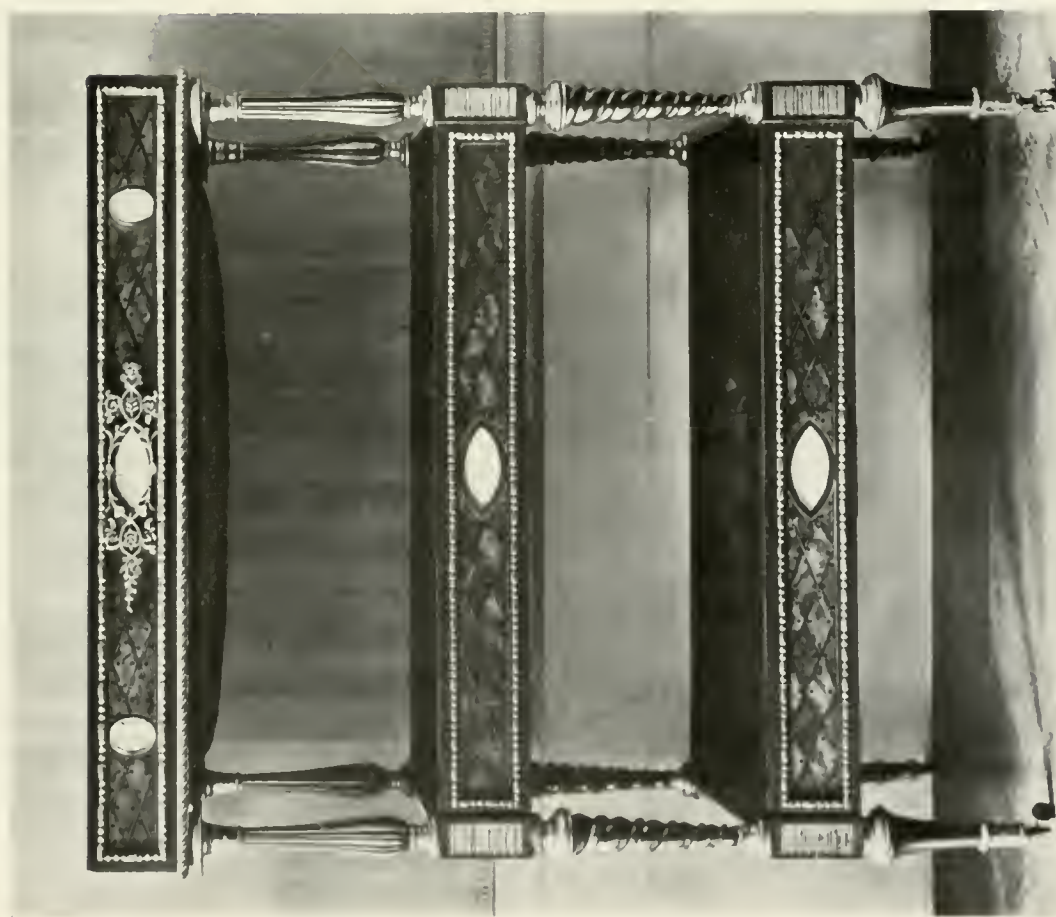
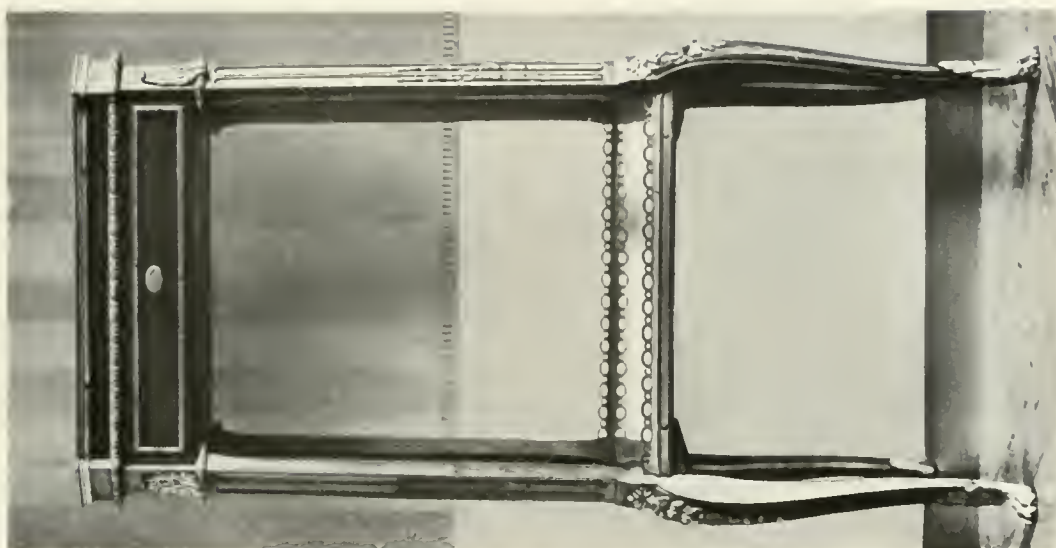
From the Lyne Stephens sale, having subsequently belonged to Asher Wertheimer Esq.,
to MM. Lowengard and to the late J. E. Taylor



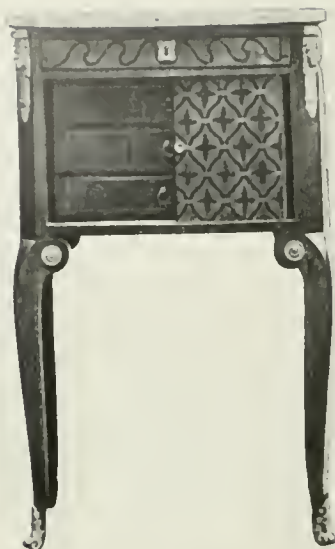
Marqueterie guéridon
Schoppenweier (Alsace)



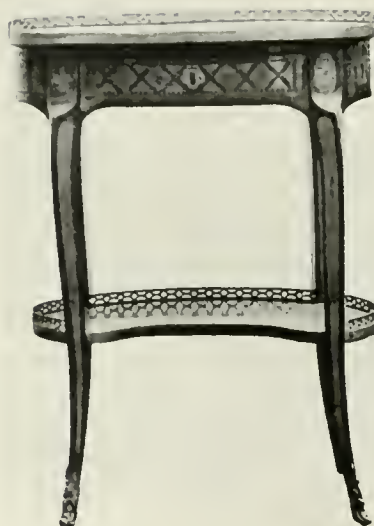
En Cas de nuit
Pierre Decourcelle -salle (1911)



Two guéridons in the Wallace Collection



Guéridon by Pionez
Belonging to Mlle Chauvin
Brnet sale (1909, n. 41)



Small oval guéridon
Brnet sale (1909, n. 39)



Two small guéridons
Schloß Dachstein (Alsace)



Marqueterie reading-table
Hôtel D. Paris



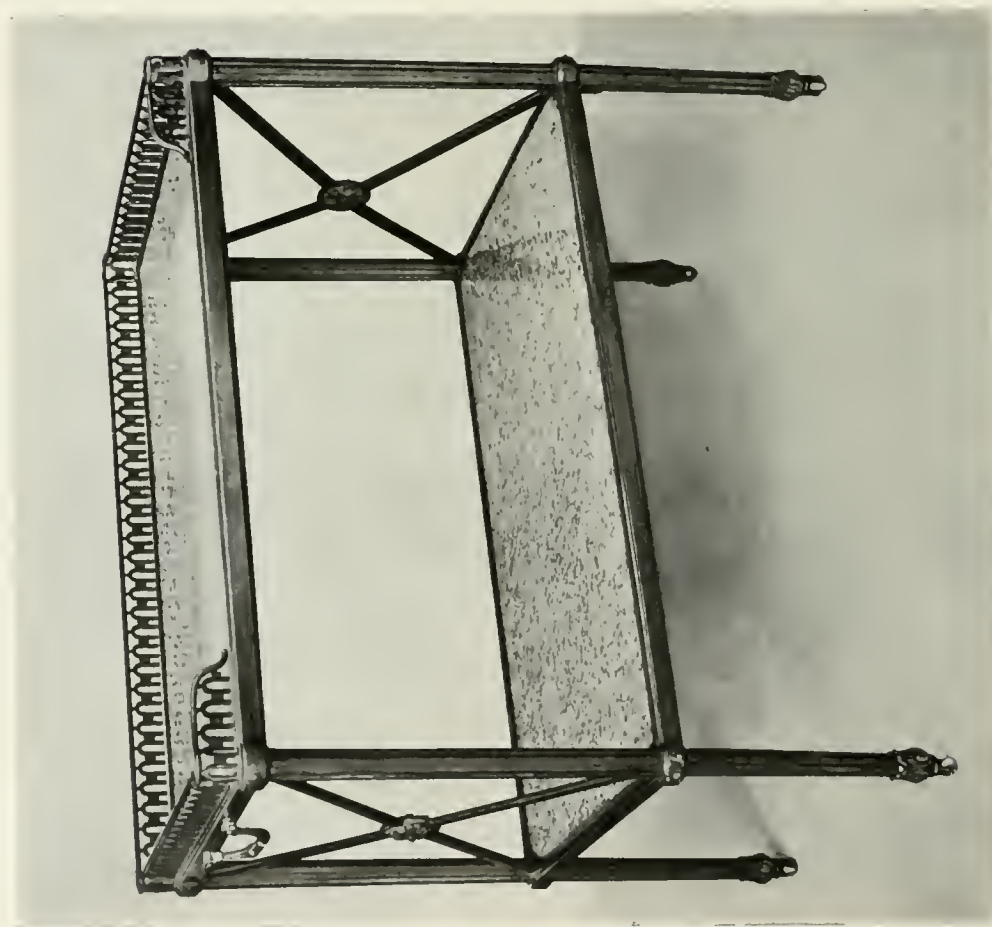
Coiffeuse
Belonging to M. P. A. Beaufeu



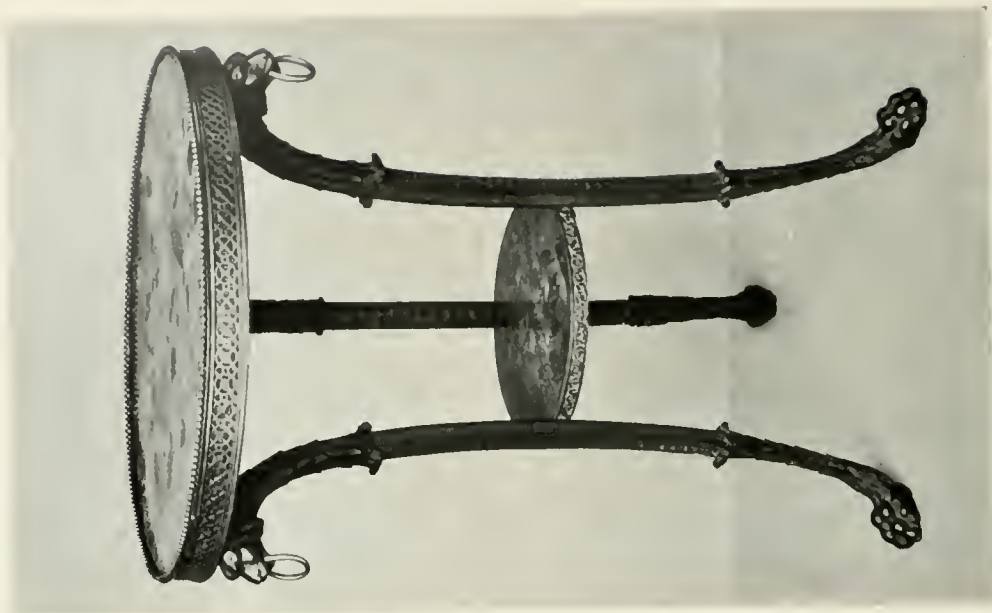
Small oval table
Schloss Robertsau (Alsace)



Small rognon table
Reichshofen (Alsace)



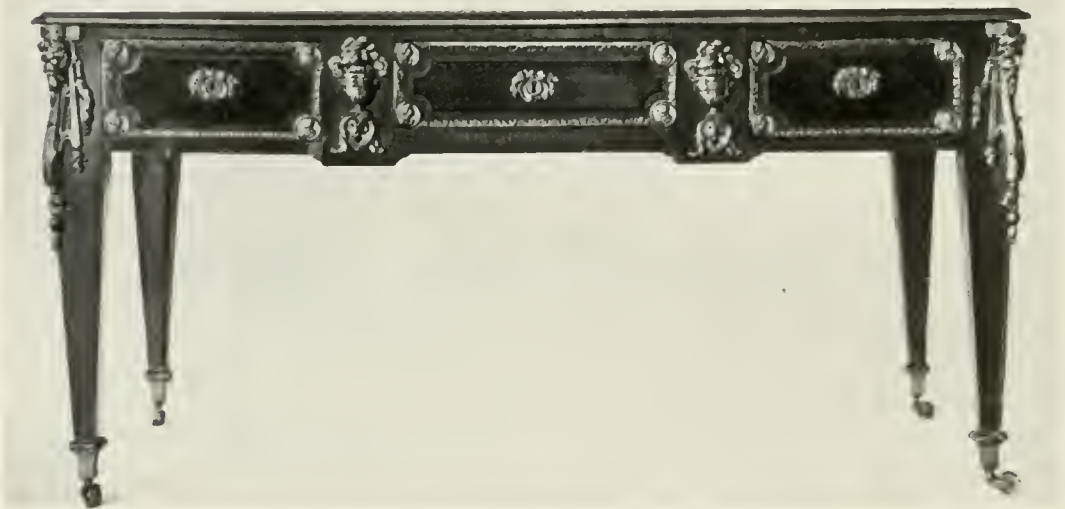
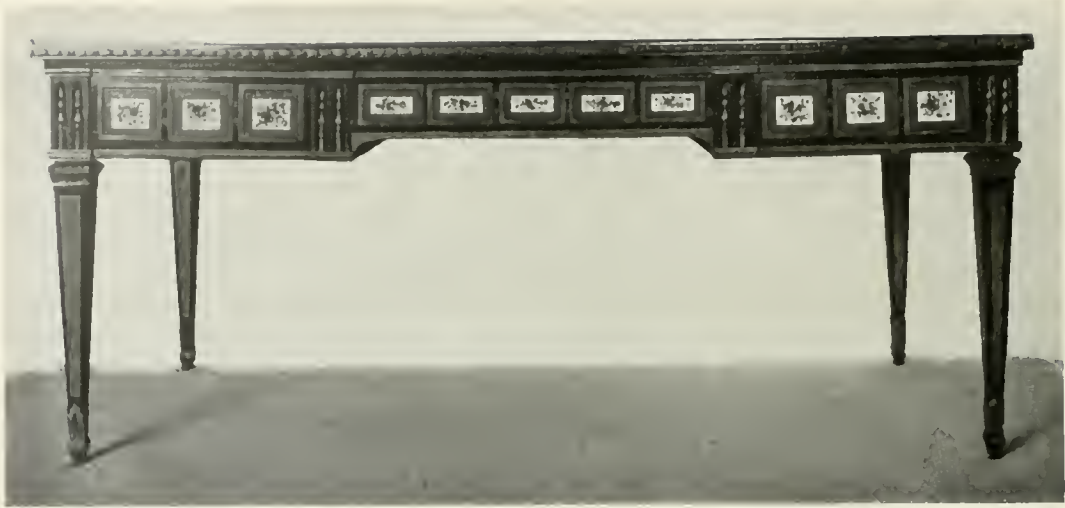
Green bronze and pink granite table
Belonging to count L. R. de Grammont, Paris. Jacques Doucet sale (1912, n. 313)



Circular guéridon in bronze and green marble
Jacques Doucet sale (1912, n. 314)



Large table with Sèvres plaques
Obtained from Duveen brothers by P. A. B. Widener, Philadelphia



Three bureaux, two with Sèvres plaques
The third is signed C. C. Saulnier
Belonging to Alfred C. de Rothschild Esq.



Phot. Bedford, Lemere & Co.

Bureau plat having belonged to MM. Lowengard



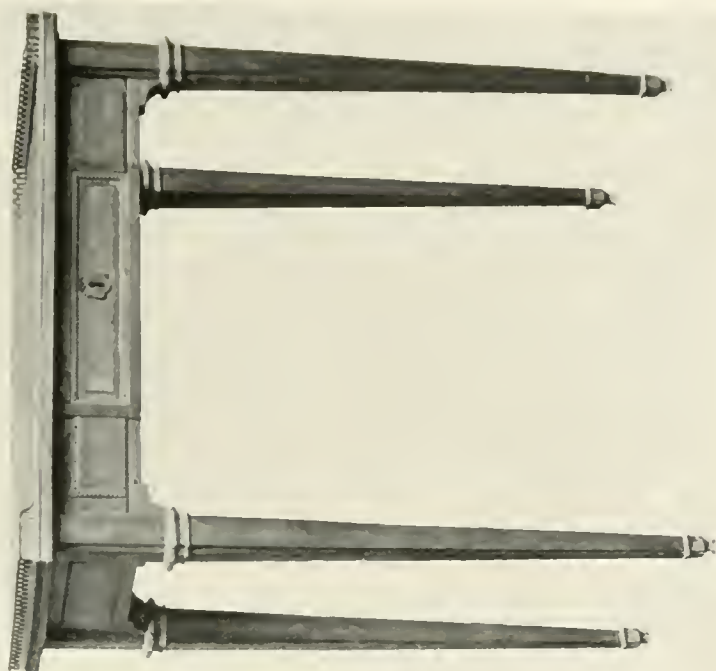
Bureau plat having belonged to Duveen Brothers



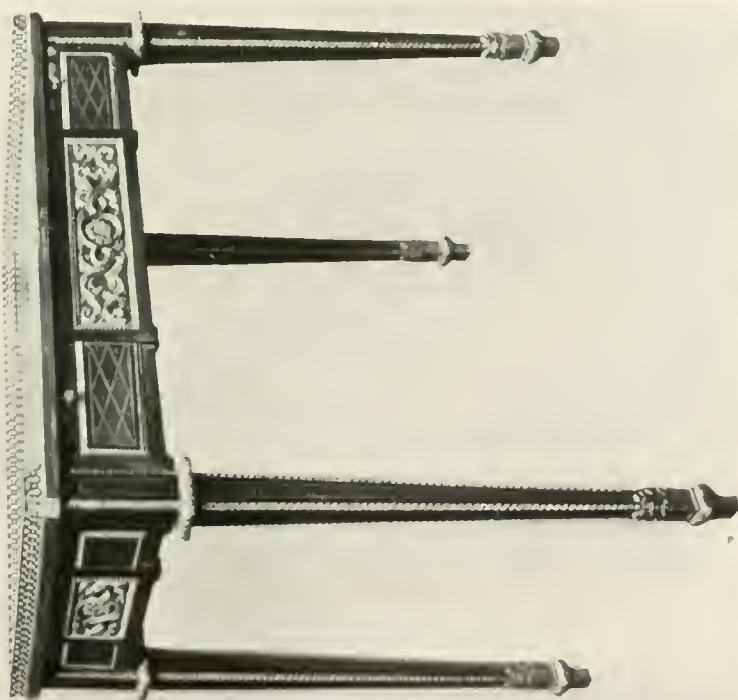
Marqueterie table with ormolu mounts
Belonging to Alfred C. de Rothschild Esq.



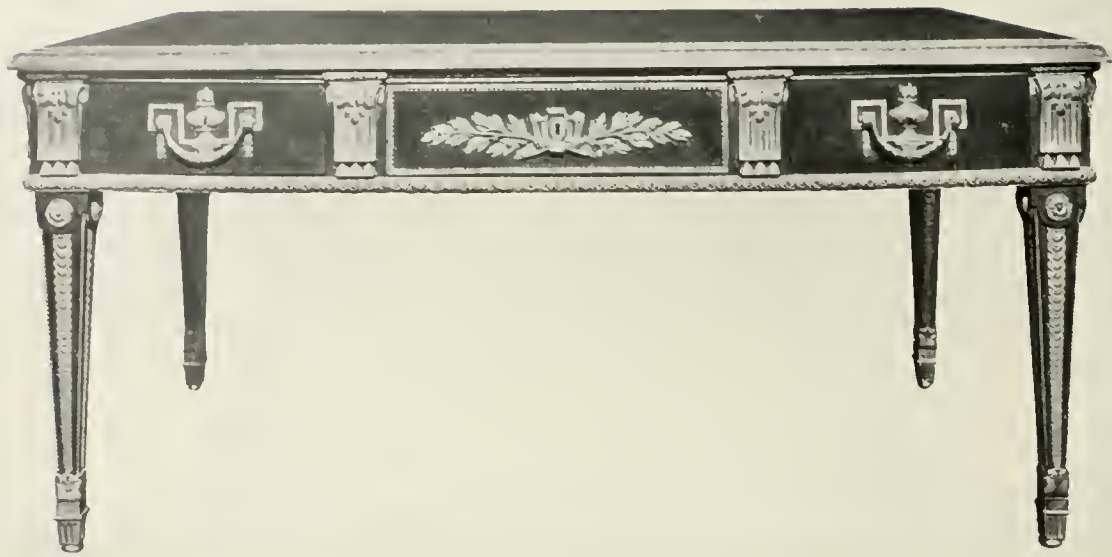
Bureau de dame by François Scheffer
Belonging to docteur Lebart. Broet sale (1909, n.36)



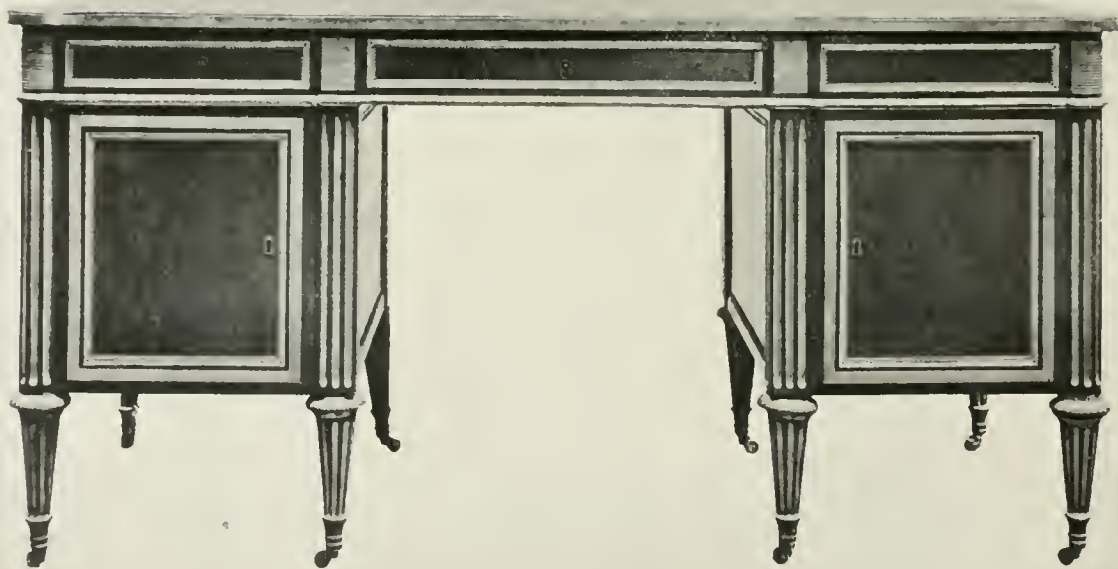
Small bureau by Rousset
Jacques Doucet sale (1996)



Small bureau de dame
Obtained from Duveen Brothers by P. A. B. Widener, Philadelphia



Bureau plat
Belonging to Duveen Brothers

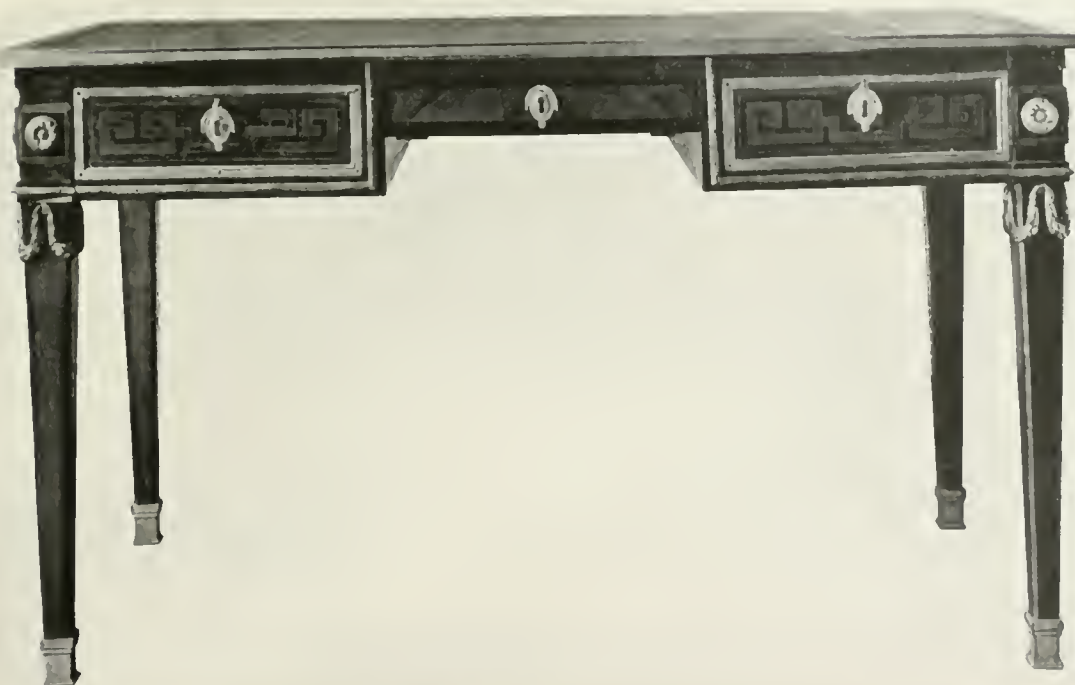


Bureau plat by Adam Weisweiler
T. Broet sale (1909, n. 56)



Bureau à cylindre

P. Eudel and A. Rosenberg collections, Doistau sale (1909, n. 322)



Bureau plat by Martigny

Mandl sales (1904 and 1905)



Small bureau plat
Schloss Dachstein (Alsace)



Mother of pearl bureau à cylindre
Belonging to Alfred C. de Rothschild Esq.



From "Le mobilier français", E. Lévy éd.

Bureau à cylindre by Riesener
Paris, Musée du Louvre



Bureau à cylindre
Paris, Musée du Louvre



Dessus de porte
Private collection in Alsace

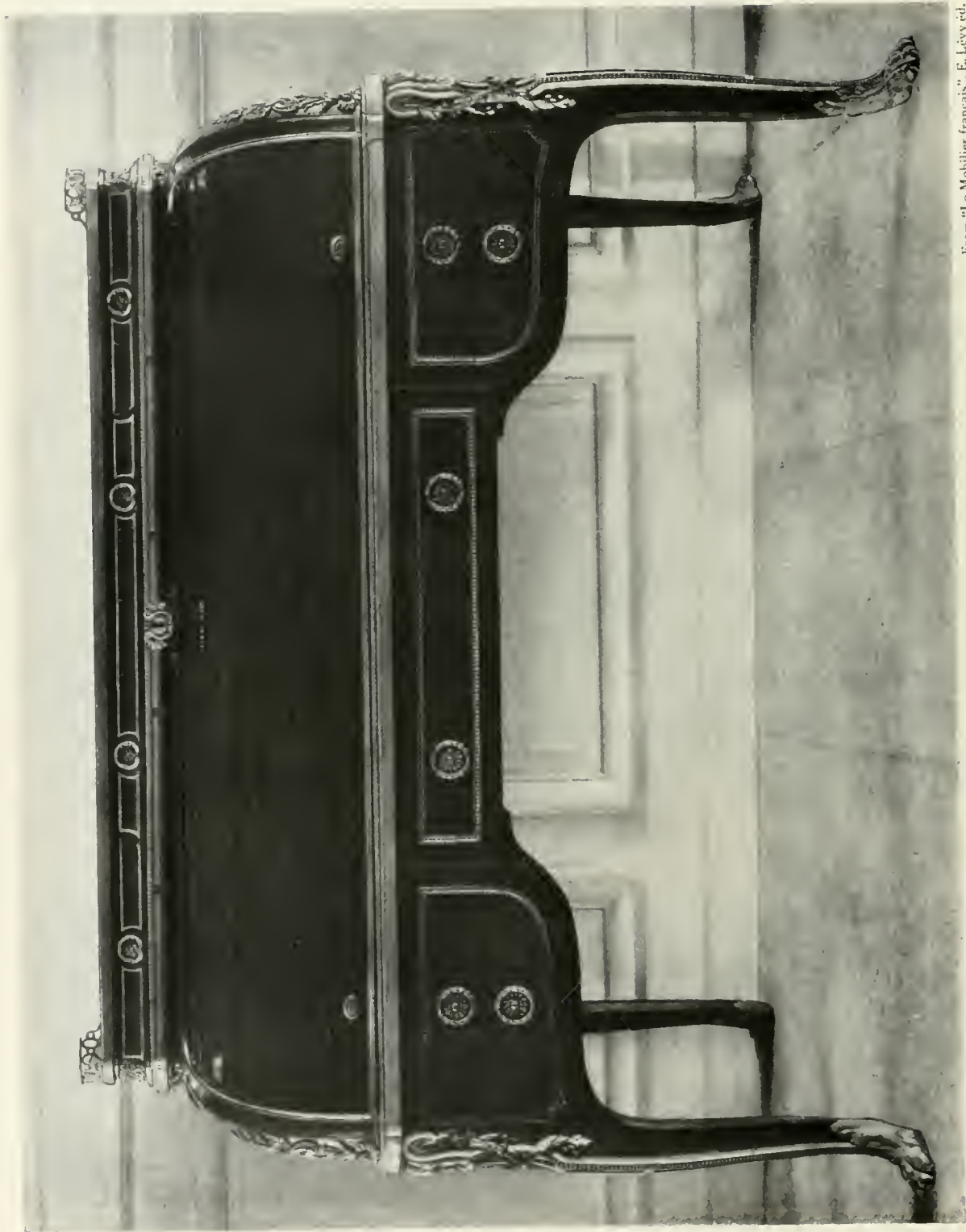


Phot. M. Vasse

Mahogany bureau à cylindre
Wallace collection

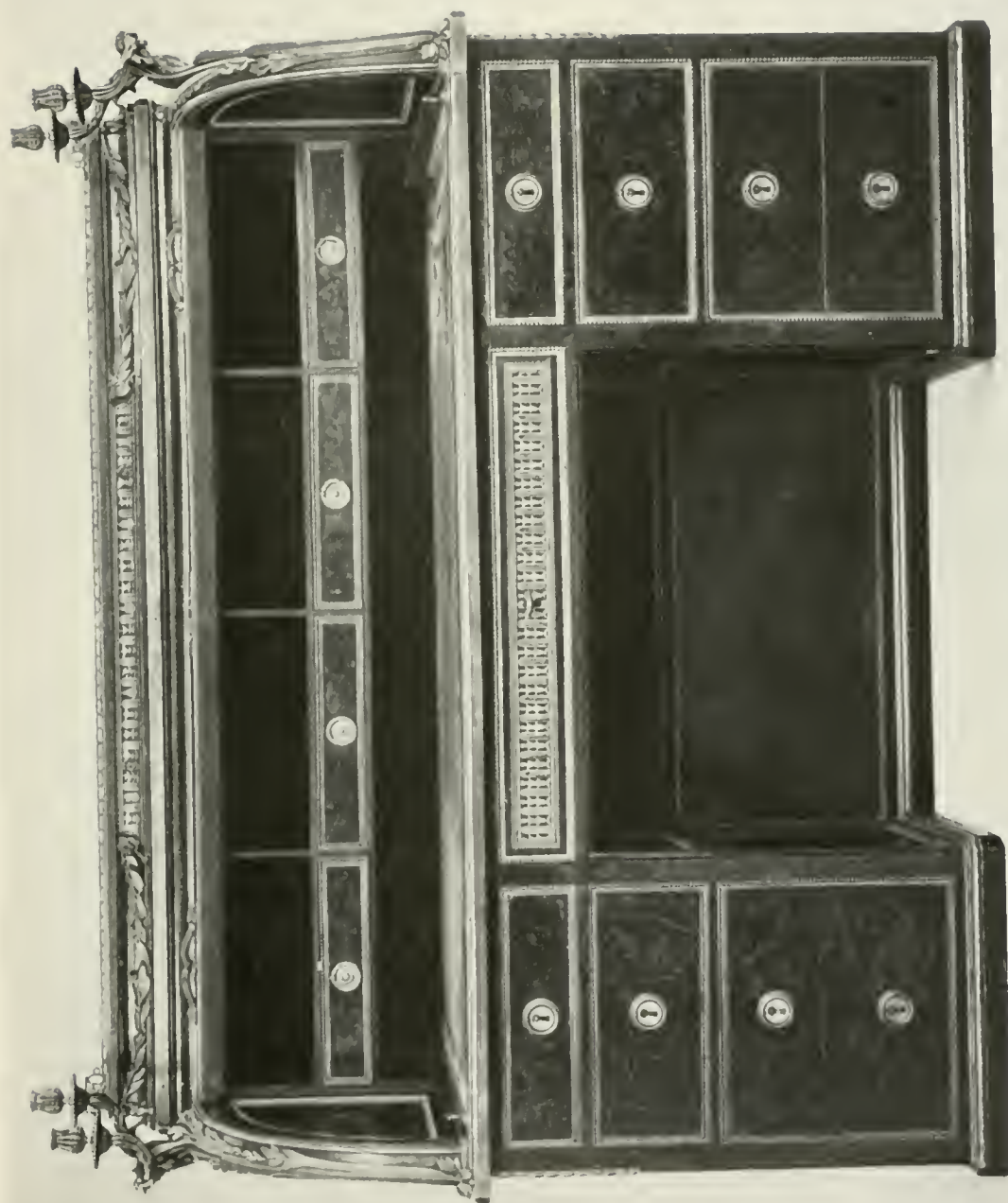


Carved wood panel
Hagenau, Saint-Nicolas



Bureau à cylindre by Riesener
Paris, Musée du Louvre

From "Le Mobilier français", E. Lévy éd.



Mahogany bureau à cylindre by Riesener, given by Louis XVI to the comte de Lezay-Marnesia
 Having belonged to MM. Dreyfus-Gonzalez, Lowengard, Angarica, Lowengard and Asher Wertheimer. Now at Berlin, Kunstgewerbliches-Museum



Marqueterie bureau à cylindre

Ph. Siebel sale (1899, n. 522)

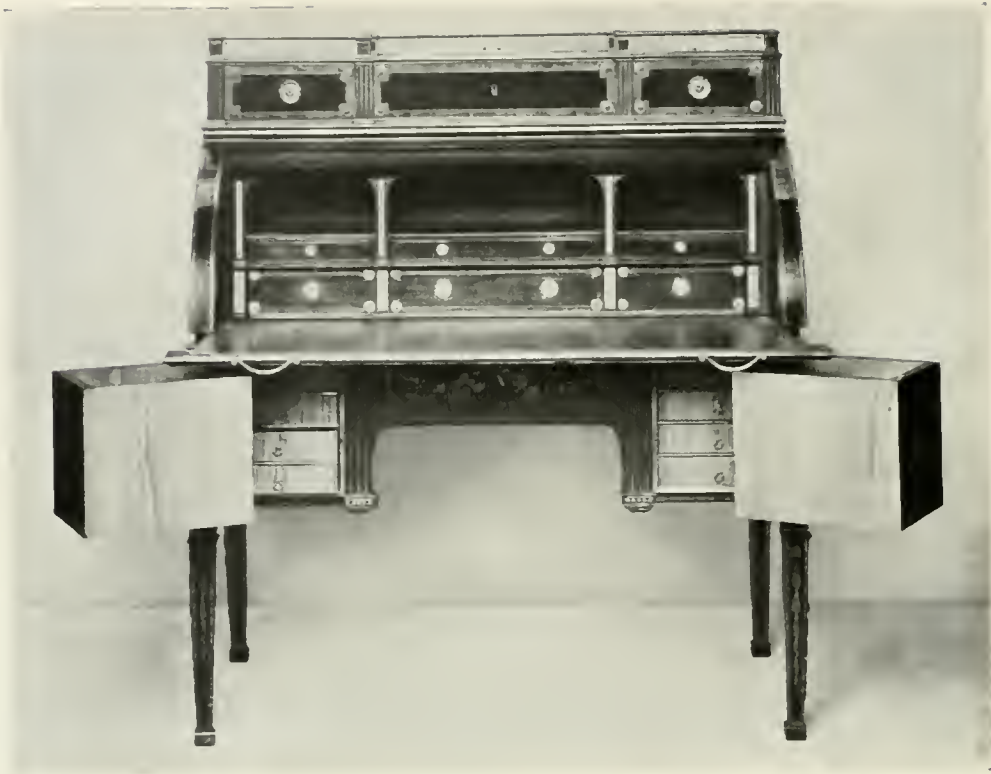


Ormolu mount

Paris, Musée des Arts décoratifs



The bureau à cylindre of the Kings of Sardinia, by Cramer
Paris, Eugène Kraemer collection



Bureau à cylindre by David Roentgen
Jacques Doucet sale (1912, n. 323)



From "Laking, The Furniture of Windsor Castle"

Bureau à cylindre by F.G. Tenné
Windsor, Royal Collections



Bureau plat with a secretaire à archives



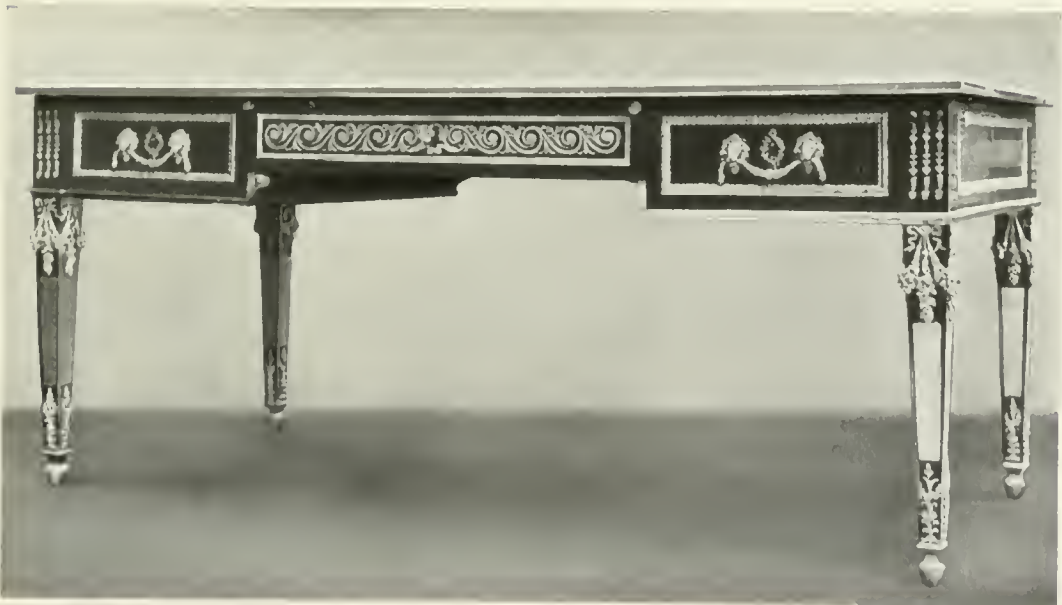
Mahogany bureau with its secrétaire à archives by Jacob
 Belonging to Duveen Brothers



Ormolu mount
 Paris, Musée des Arts décoratifs

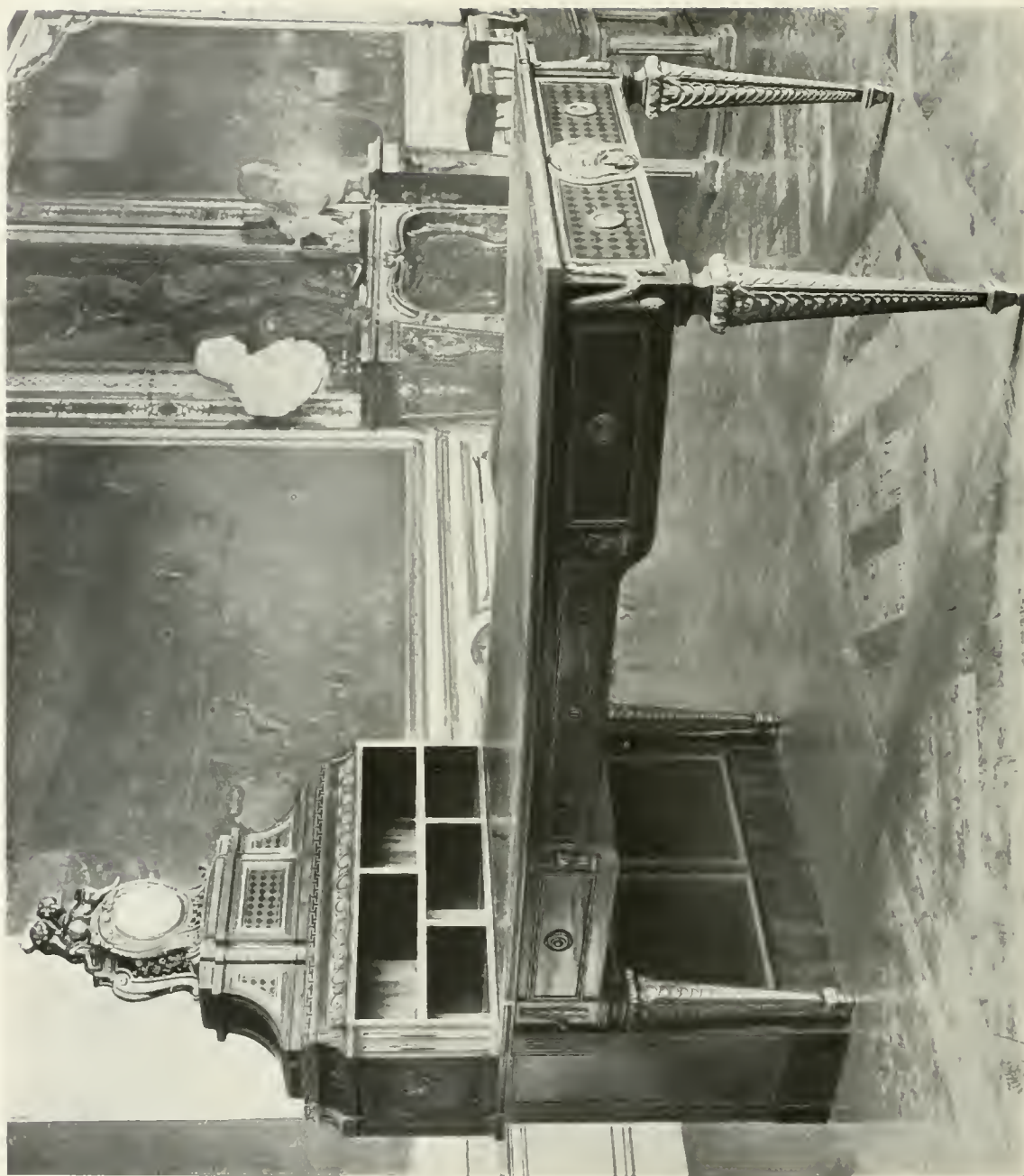


Ebony bureau ascribed to Montigny, with its secrétaire à archives
 Jacques Doucet sale (1912, n. 327)



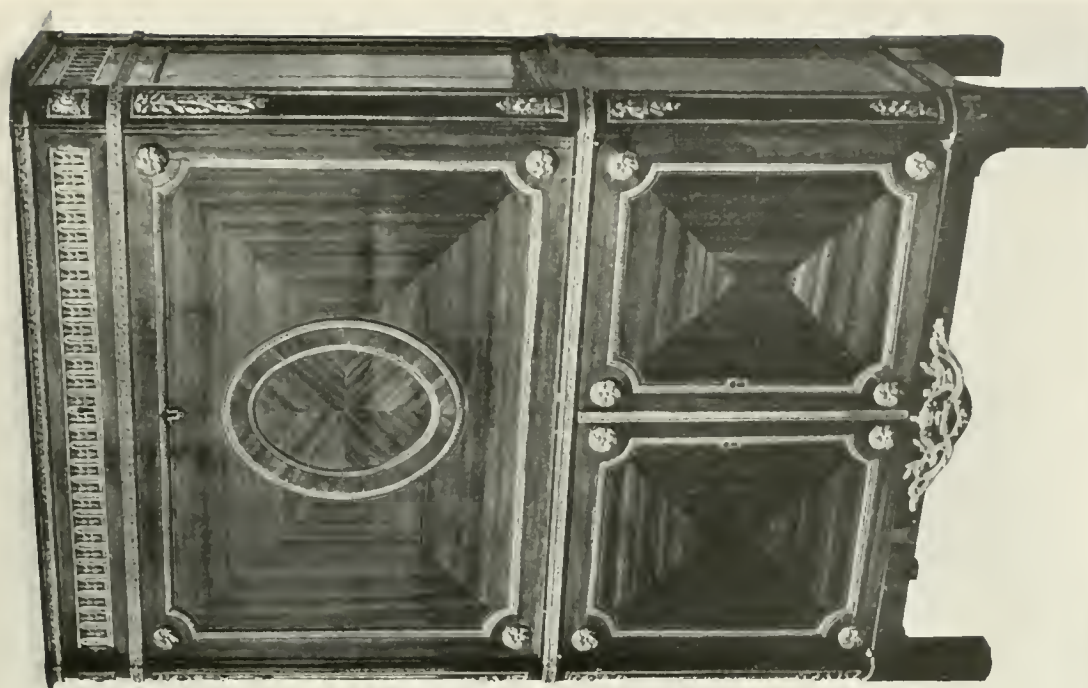
Bureau plat with ormolu mounts
 Paris, Garde-Meuble

Phot. Neurdein frères

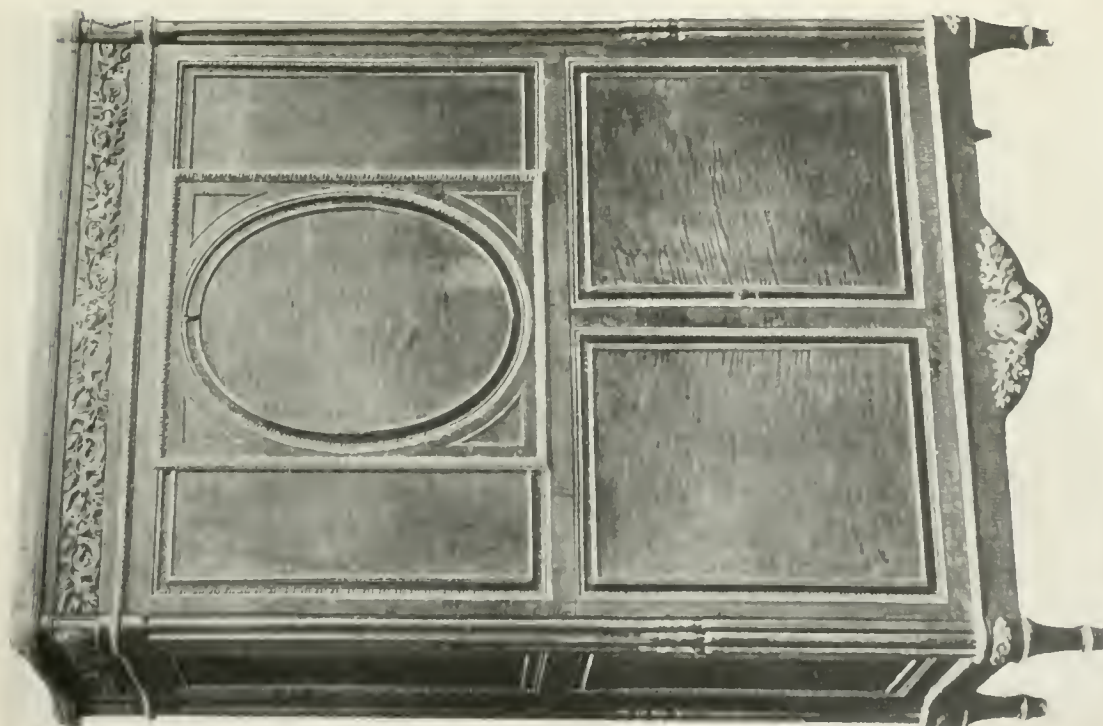


Phot. L. Pamard

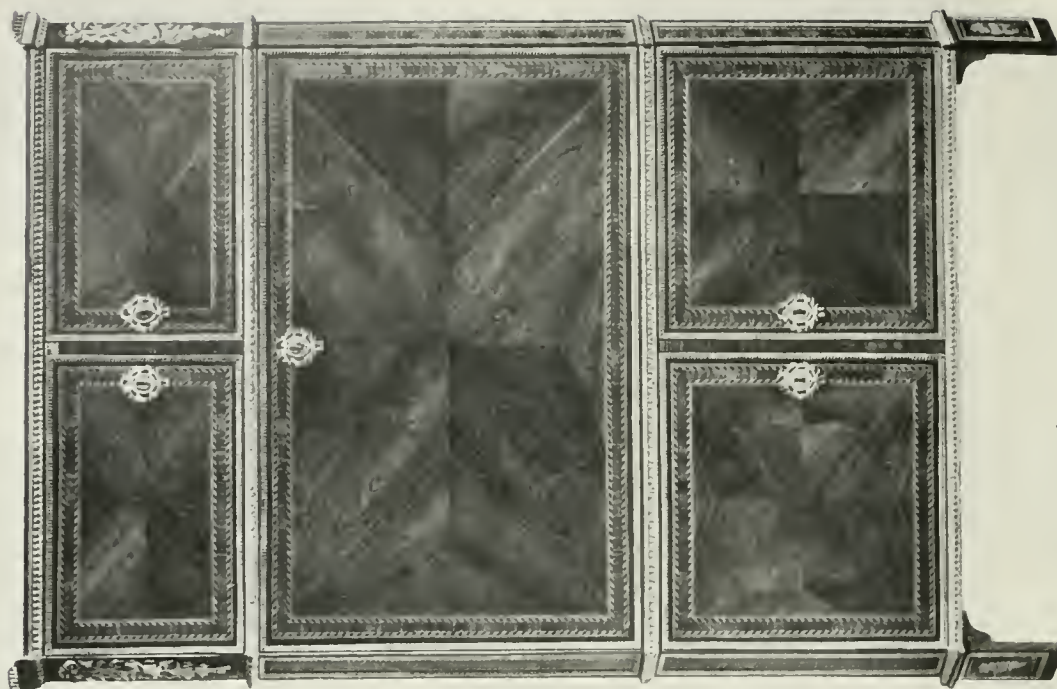
Bureau and secrétaire à archives having belonged to the duc de Choiseul
Purchased by the duc d'Angoulême at the Hamilton palace sale (n. 878), now at Chantilly, Musée Condé



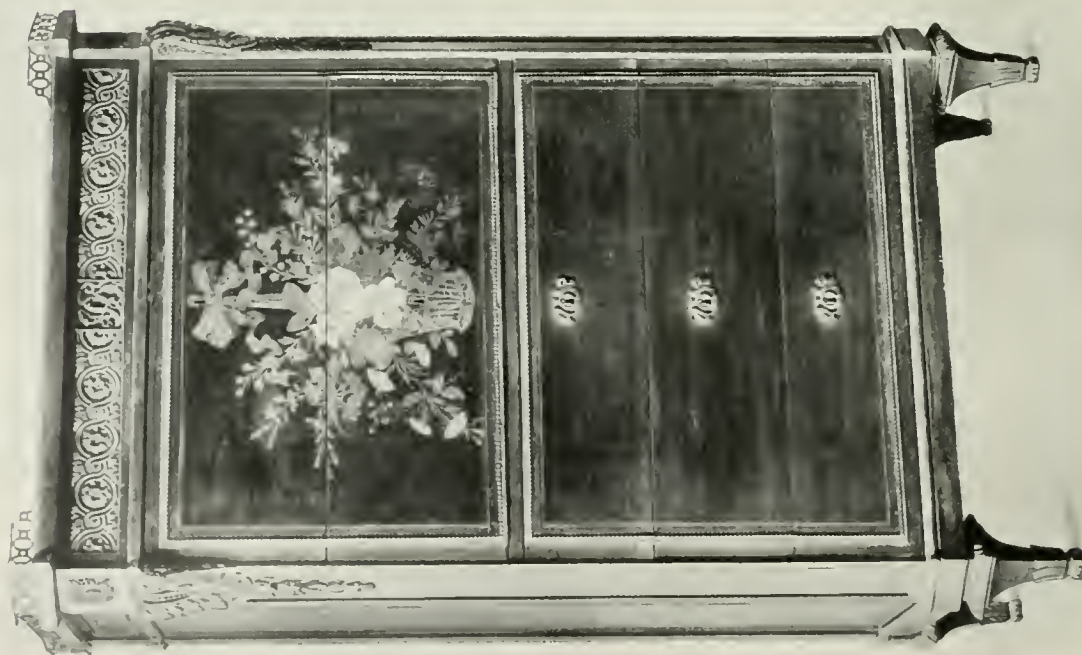
Secrétaire à abattant
Devaux sale (1907)



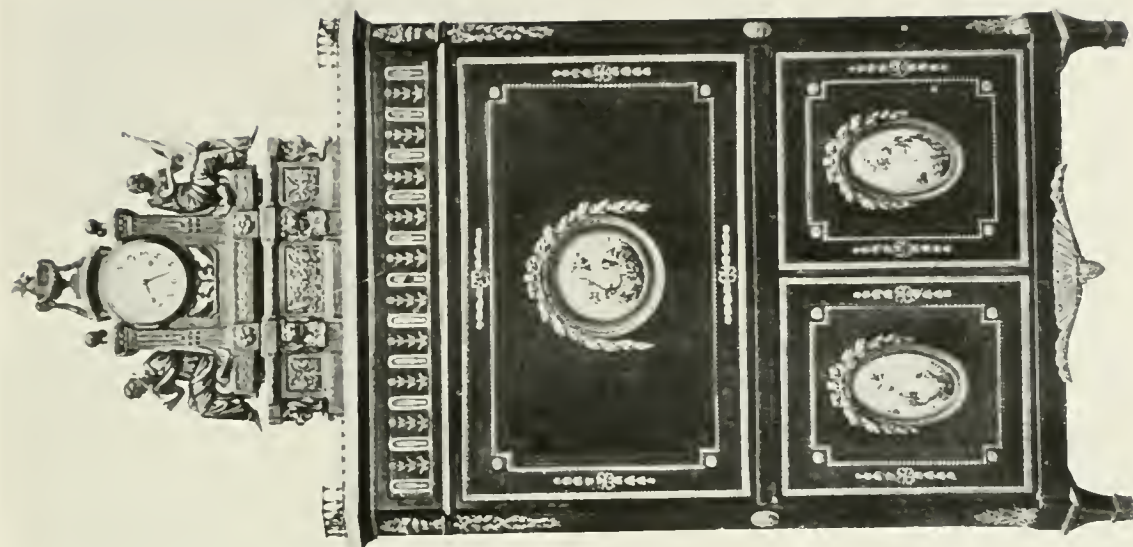
Secrétaire à abattant by C. C. Saunier
Sale of the comtesse C. F. (10 December 1900)



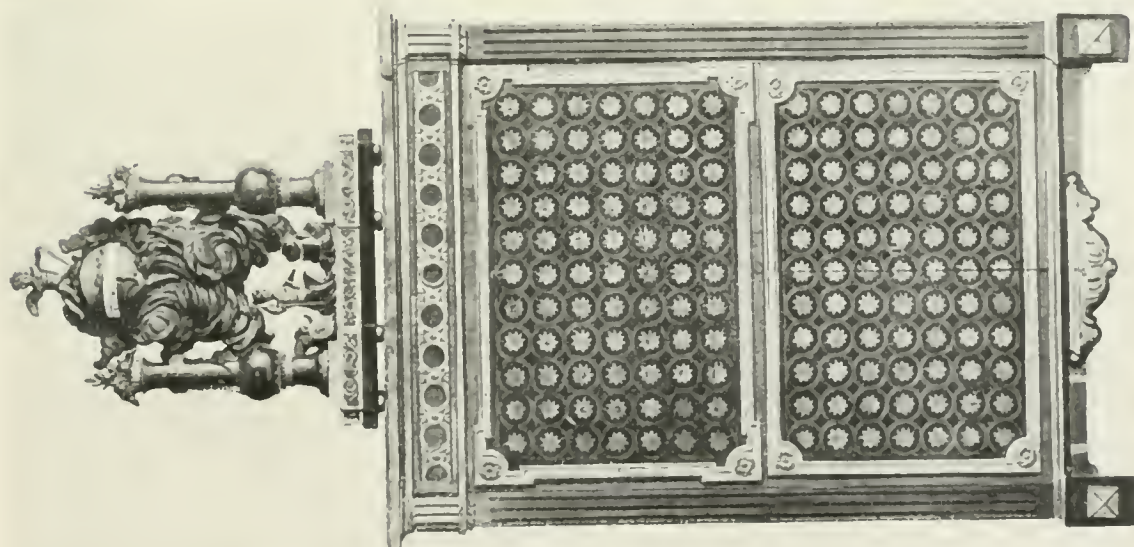
Secrétaire à abattant



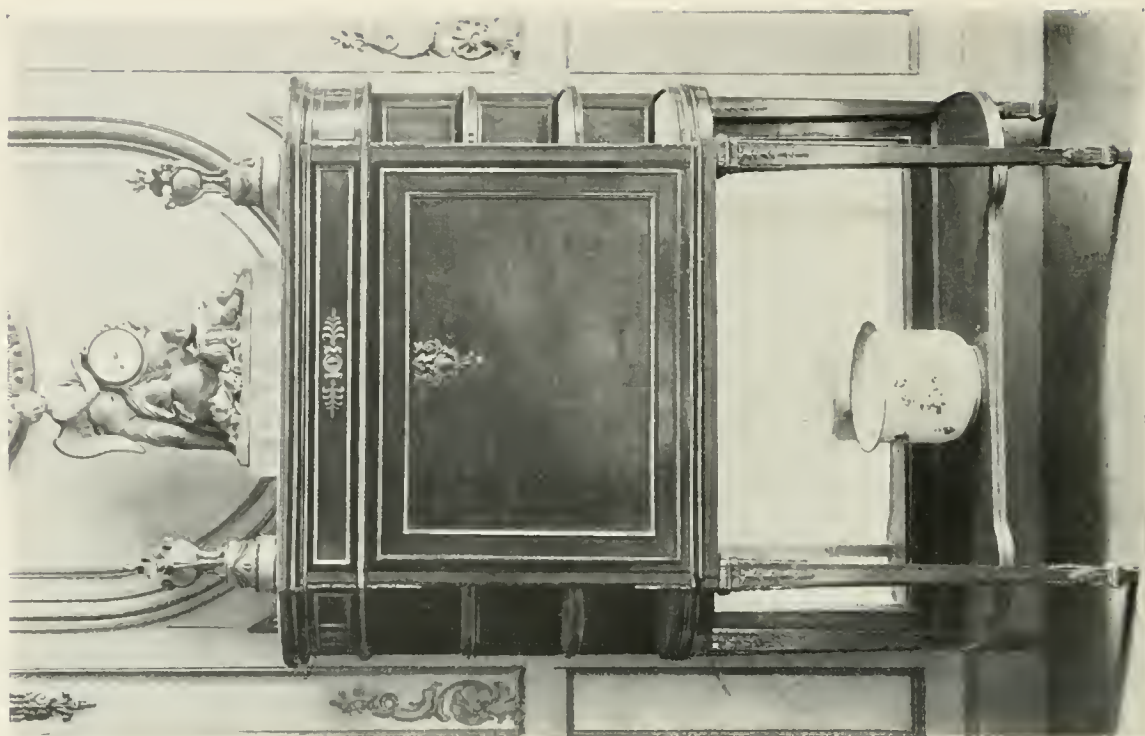
Cabinet by Riesener
Paris, Musée des Arts décoratifs



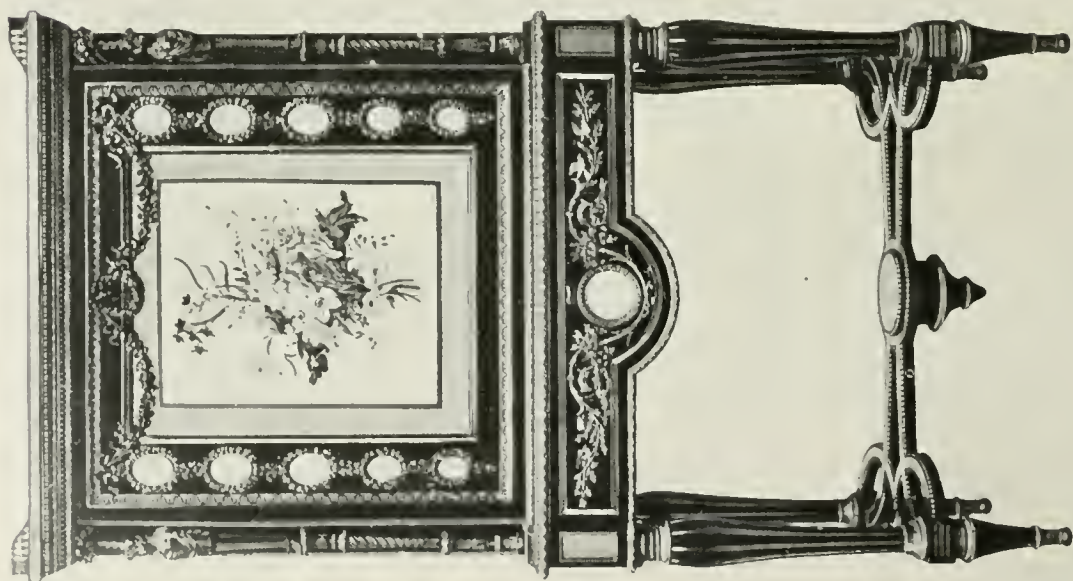
Secrétaire à abattant with Sèvres plaques
Obtained at baron Seillière's sale (1890) by the prince de Wagram



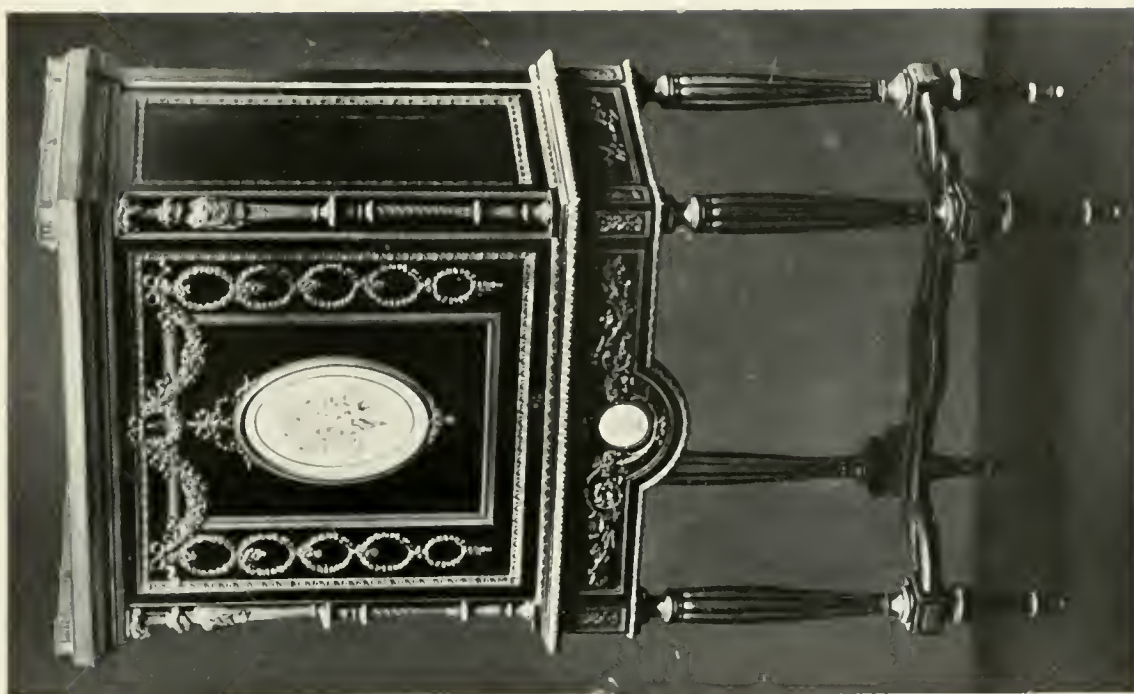
Marqueterie Secrétaire by Petit
From the H. Perrin sale, belonging to M. Louis Cartier



Secrétaire à abattant in olive-wood
Belonging to M. Widenstein



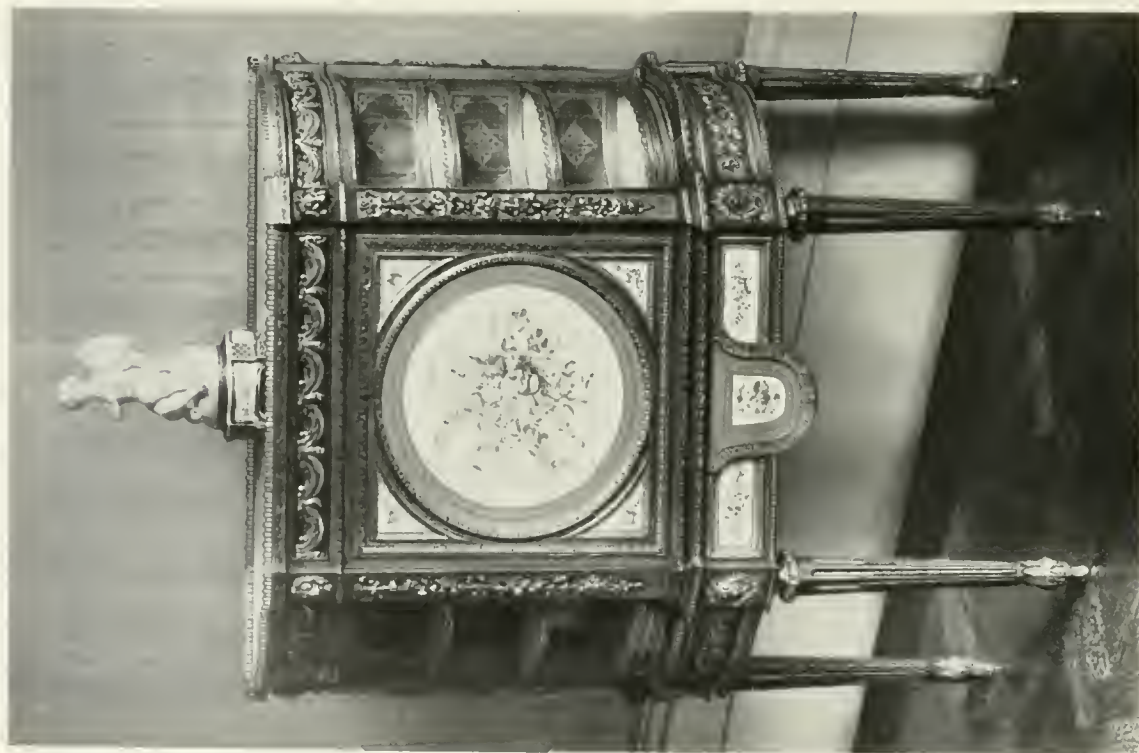
Secrétaire à abattant with Sèvres plaques
Exhibited in 1862 at the South Kensington Museum



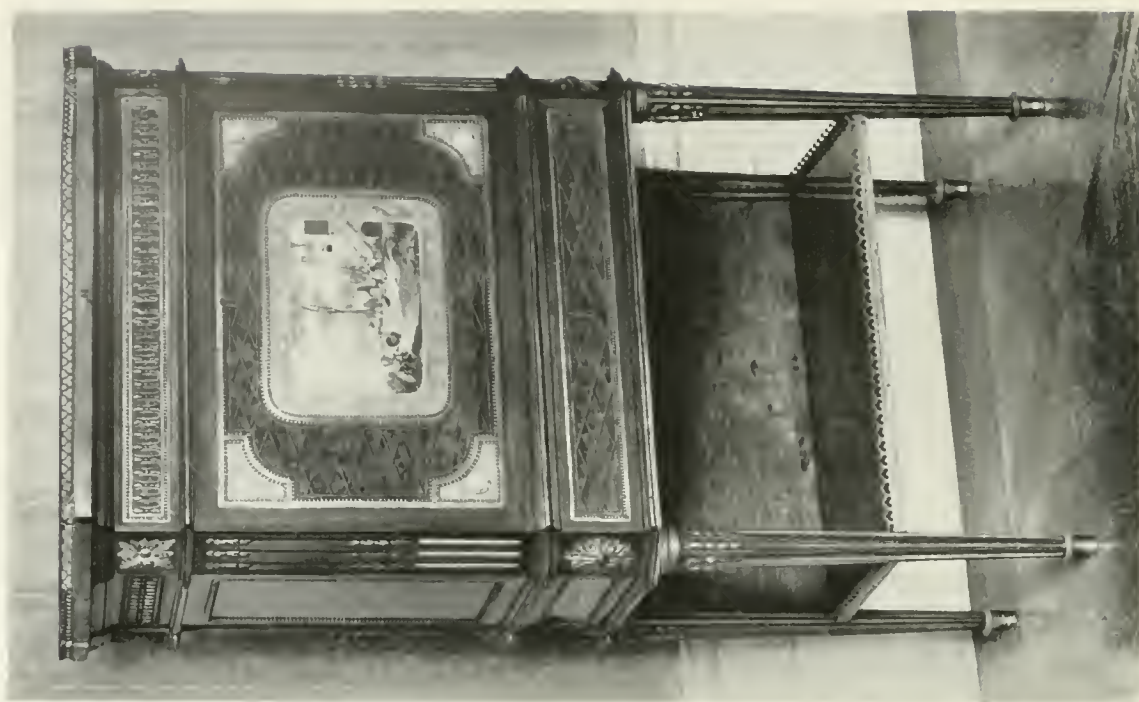
Secrétaire à abattant with Sèvres plaques
From a photograph lent by M. Eugène Kræmer



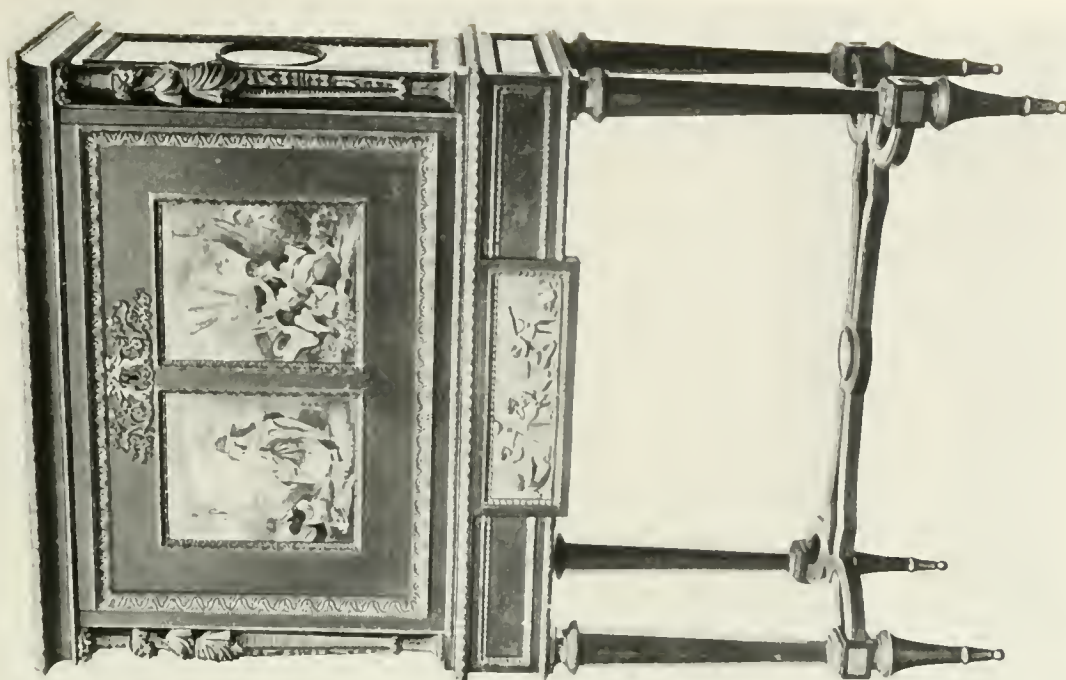
Secrétaire à abattant with Sèvres plaques
Obtained from MM Lowengard by the late baron Nathaniel de Rothschild, Vienna



Secrétaire à abattant with Sèvres plaques
In the Wallace Collection

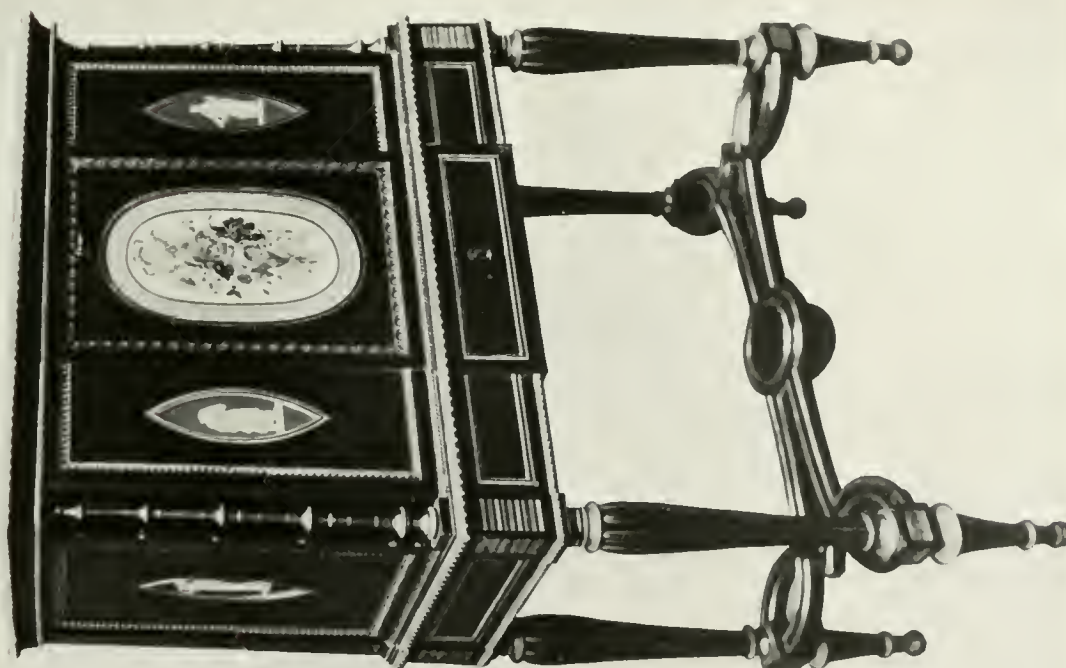


Secrétaire à abattant with Sèvres plaque
In the Wallace Collection



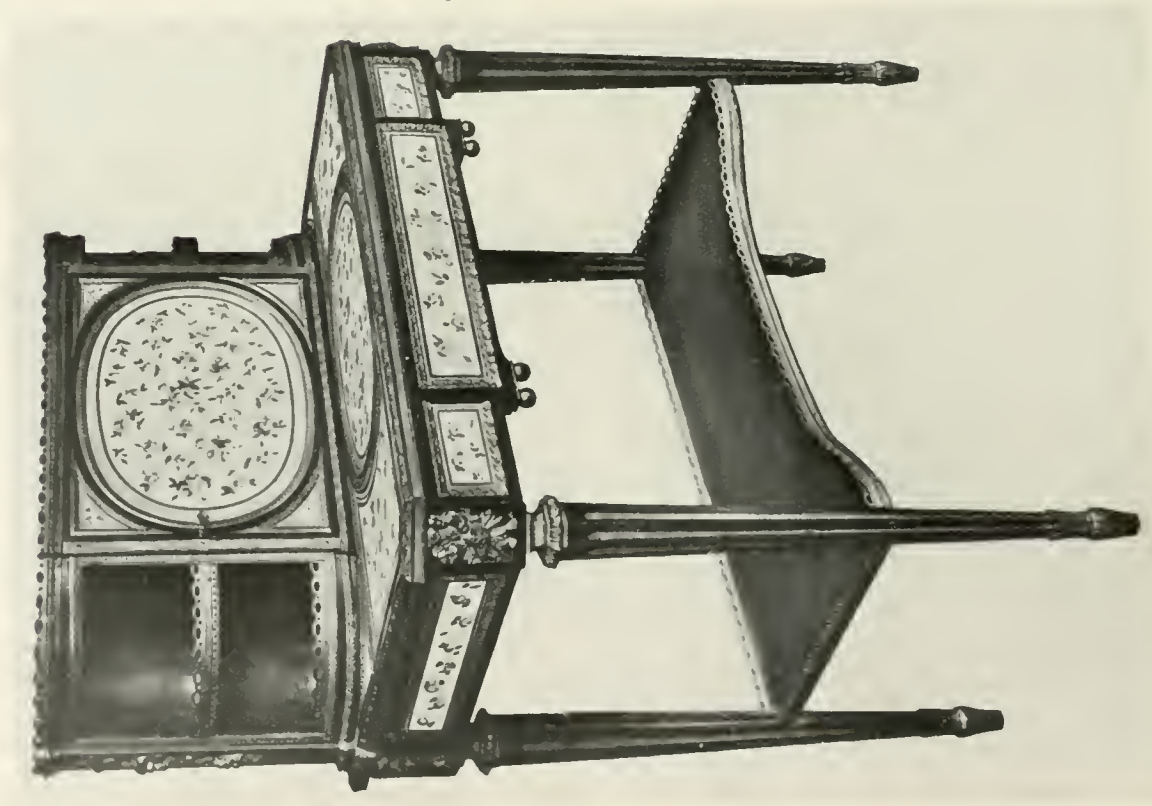
Secrétaire à abattant with Sèvres plaques and
Marie Antoinette's cipher

Exhibited in 1862 at the South Kensington Museum by Sir Richard Wallace

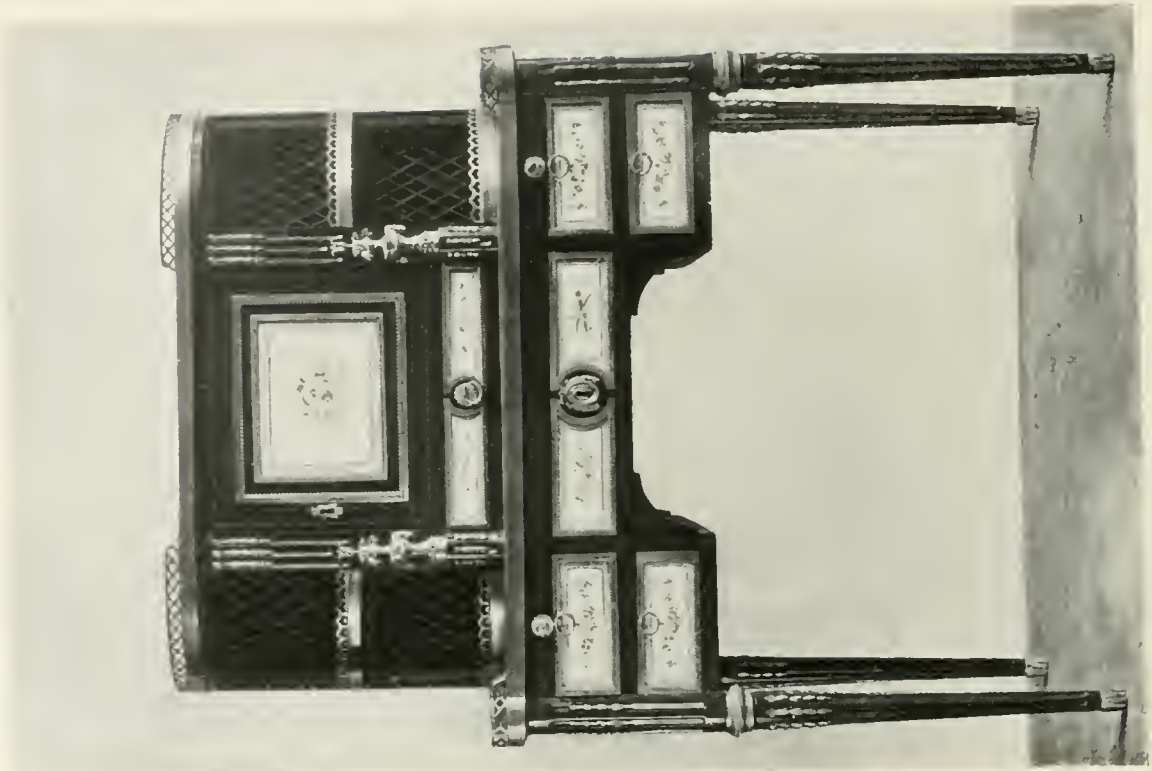


Secrétaire à abattant with Sèvres plaques
and Wedgwood

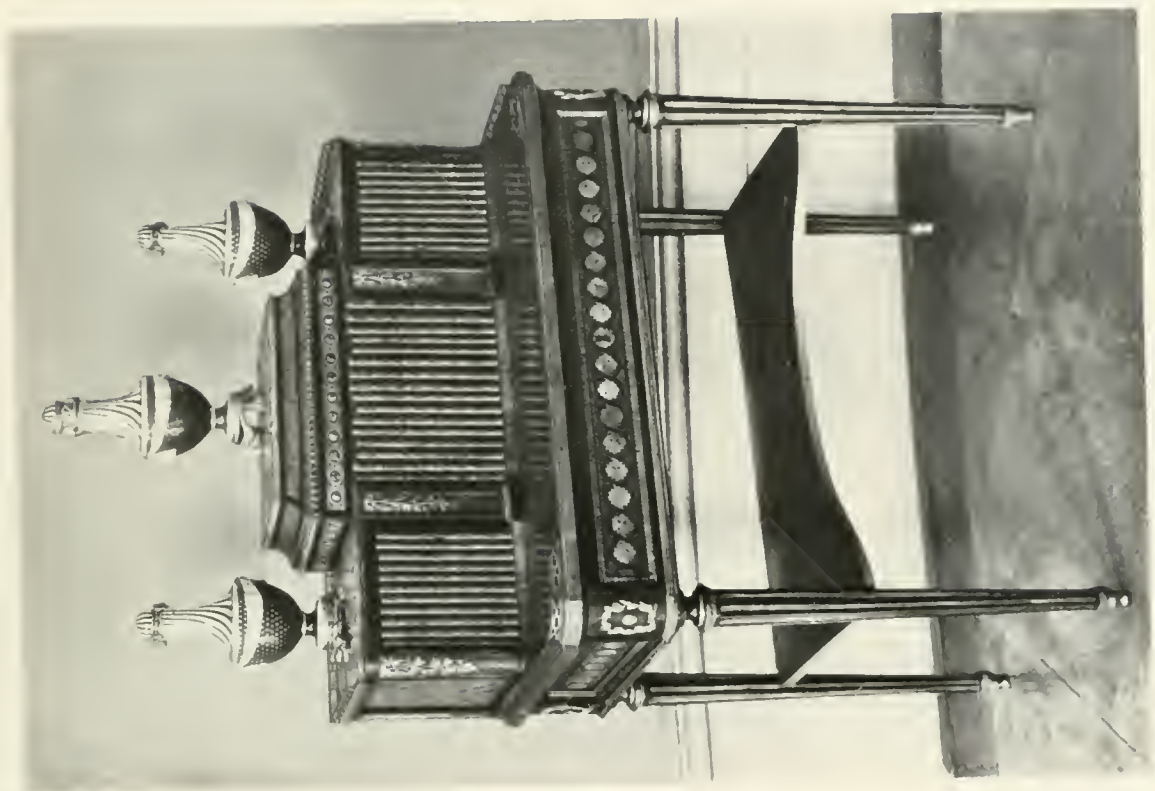
Belonging the Duvet Brothers



Lady's writing-table with Sèvres plaques
From the collection of the duchesse de Sesto, belonging to Duveen Brothers



Lady's bureau with Sèvres plaques
From the Adolphe de Rothschild collection. Belonging to M. Eugène Kraemer



Small marqueterie bureau
In the Wallace Collection

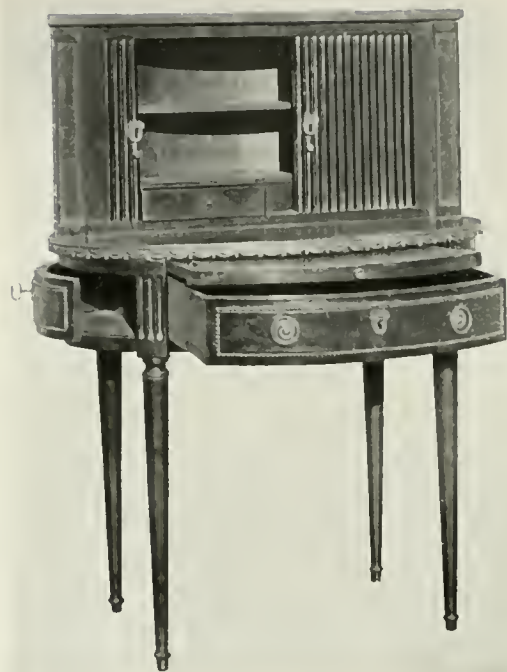


Secrétaire à abattant with Sèvres plaques
In the Wallace Collection



Phot. de Queller

Lady's bureau in marqueterie



Phot. de Queller

Lady's bureau
Collection R. de B.



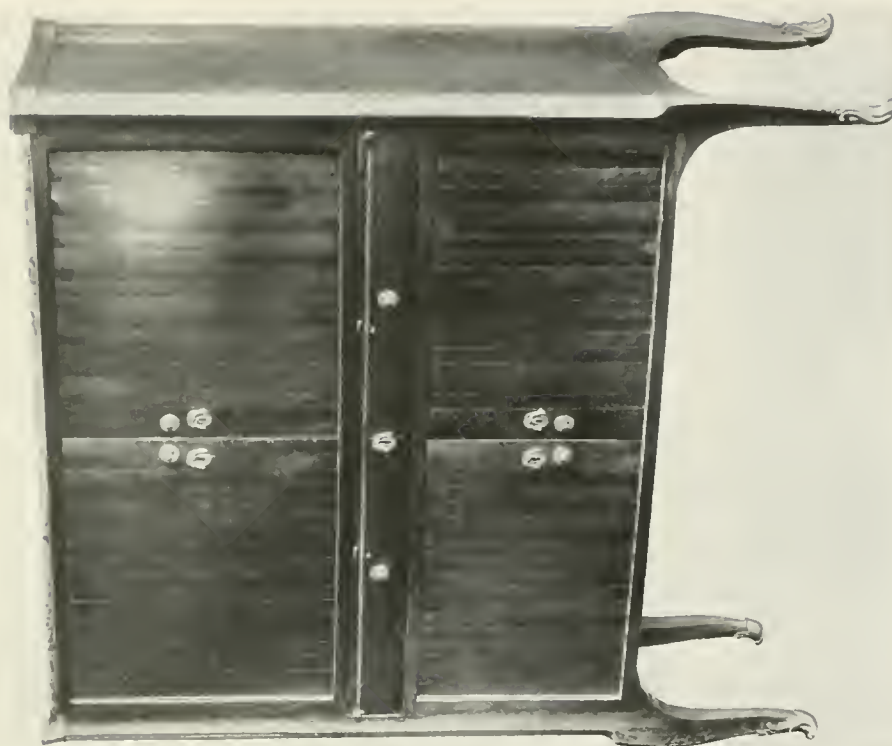
Phot. de Queller

Small lady's bureau
Collection R. de B.

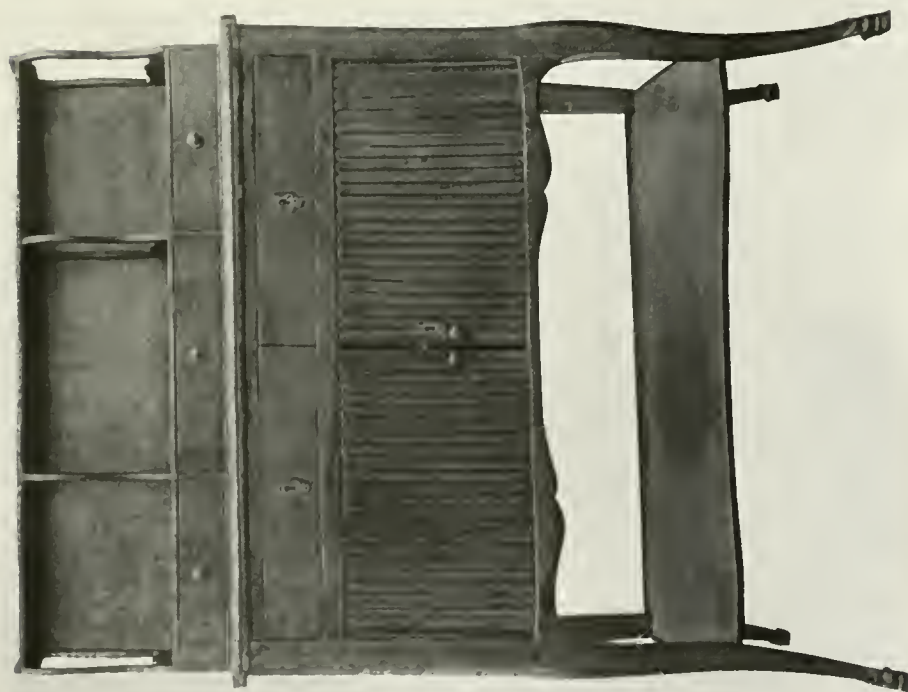


Phot. de Queller

Lady's bureau
Château de Compiègne

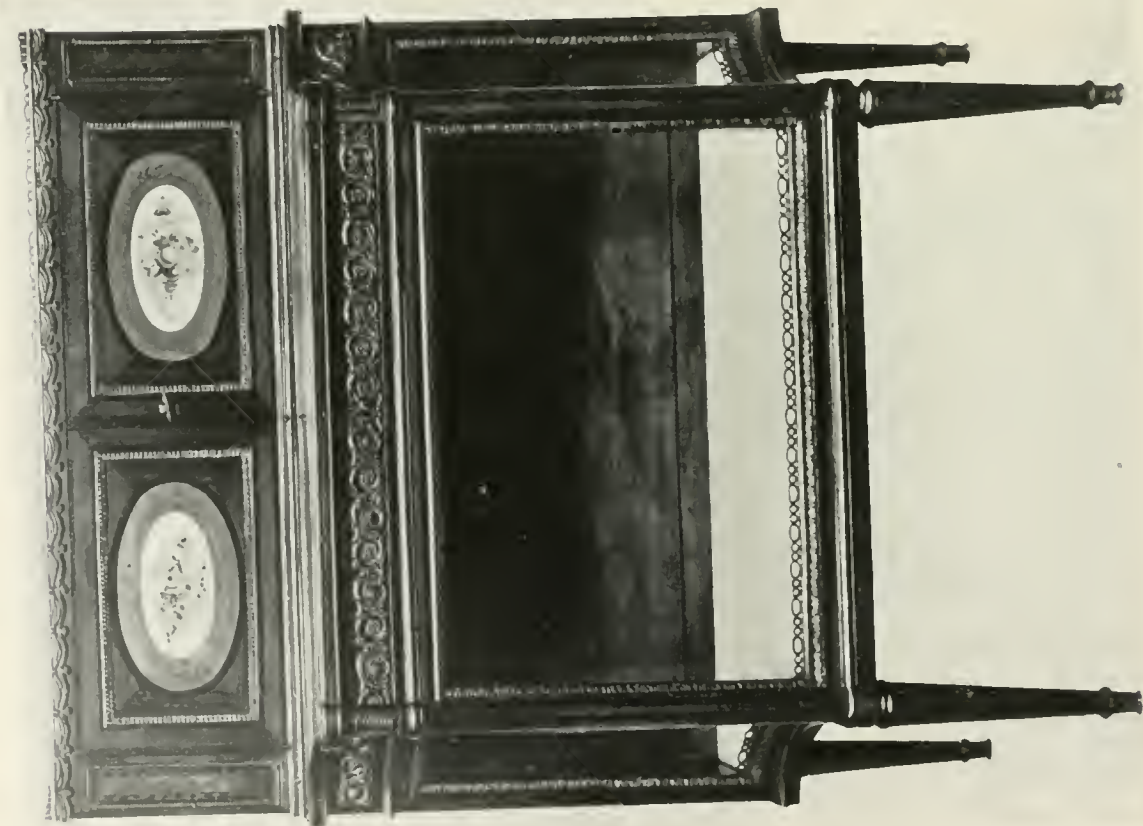


Cabinet "à pieds de biche"
Paris, Musée des Arts décoratifs



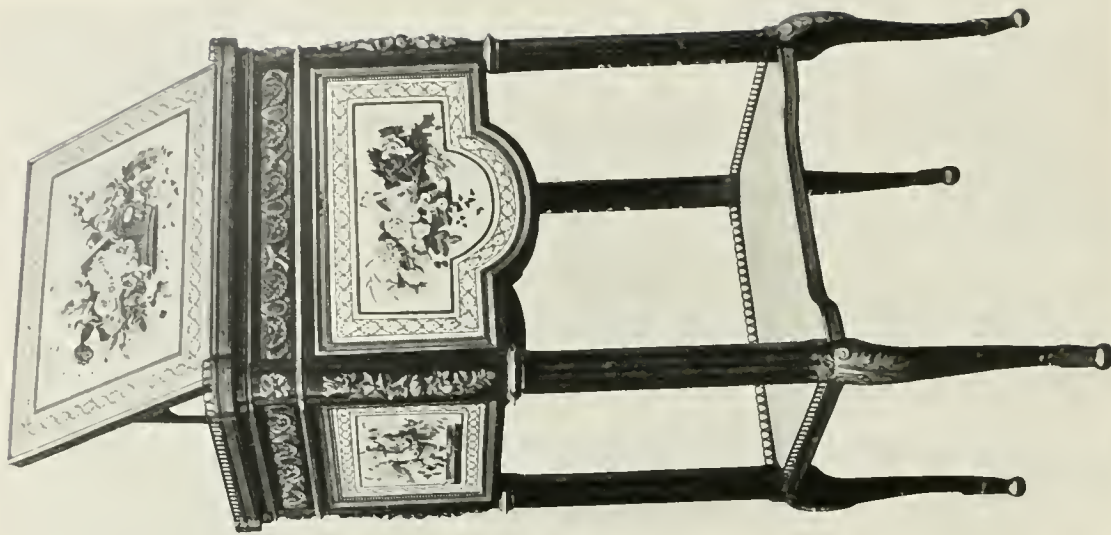
Phot. de Queller

Small lady's bureau
Having belonged to Camille Desmoulins



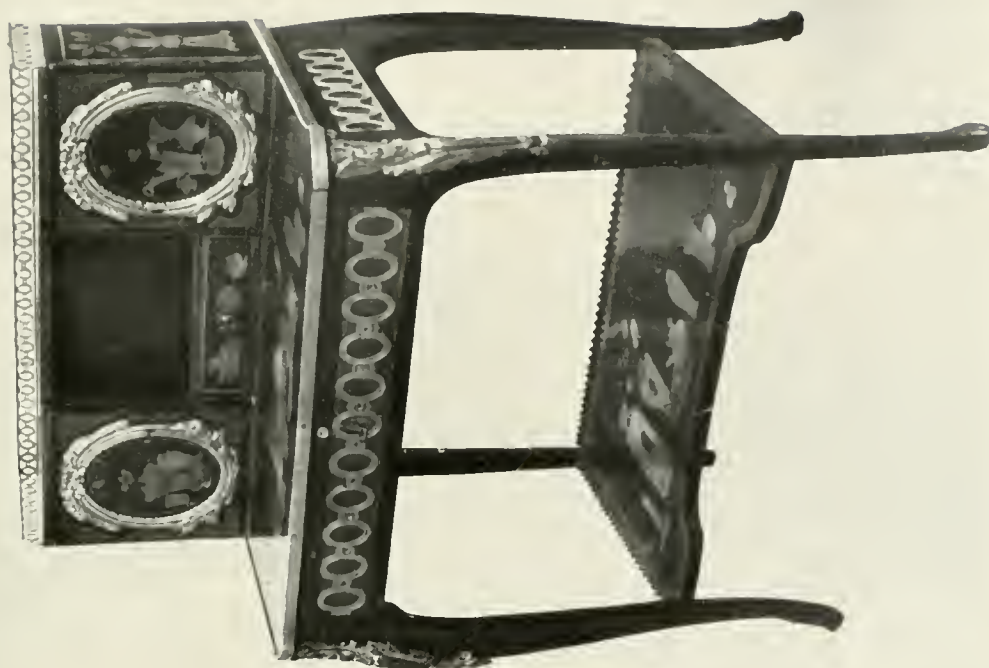
Lady's writing-desk with Sèvres plaques

From Horace Walpole's collection. Obtained from Duveen Brothers by
Sir George Cooper

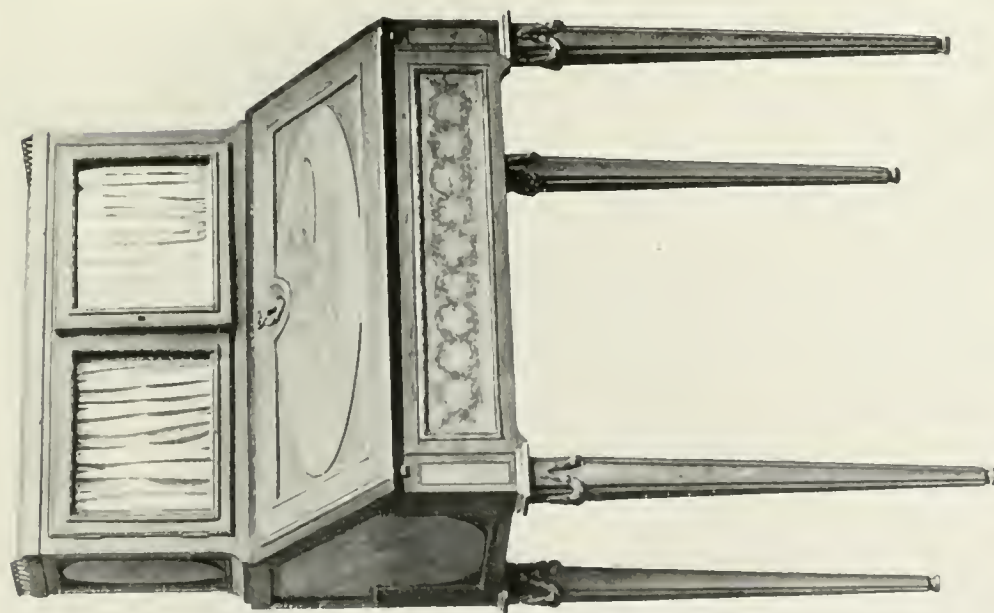


Music-desk with Sèvres plaques

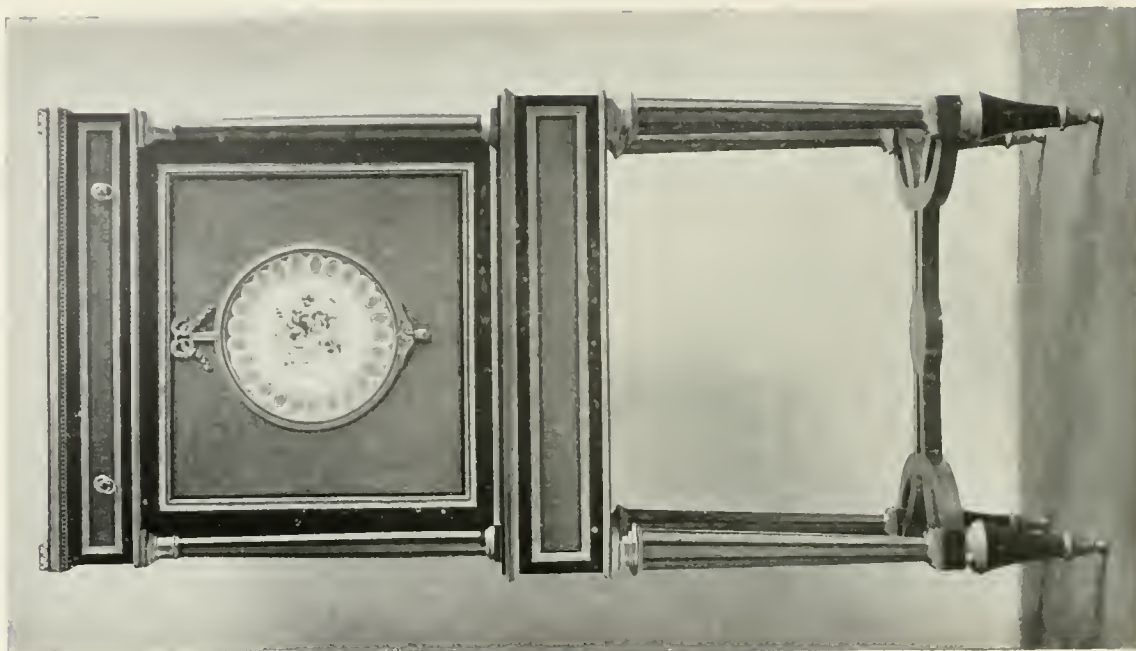
Exhibited in 1862 by Sir Richard Wallace at the South
Kensington Museum



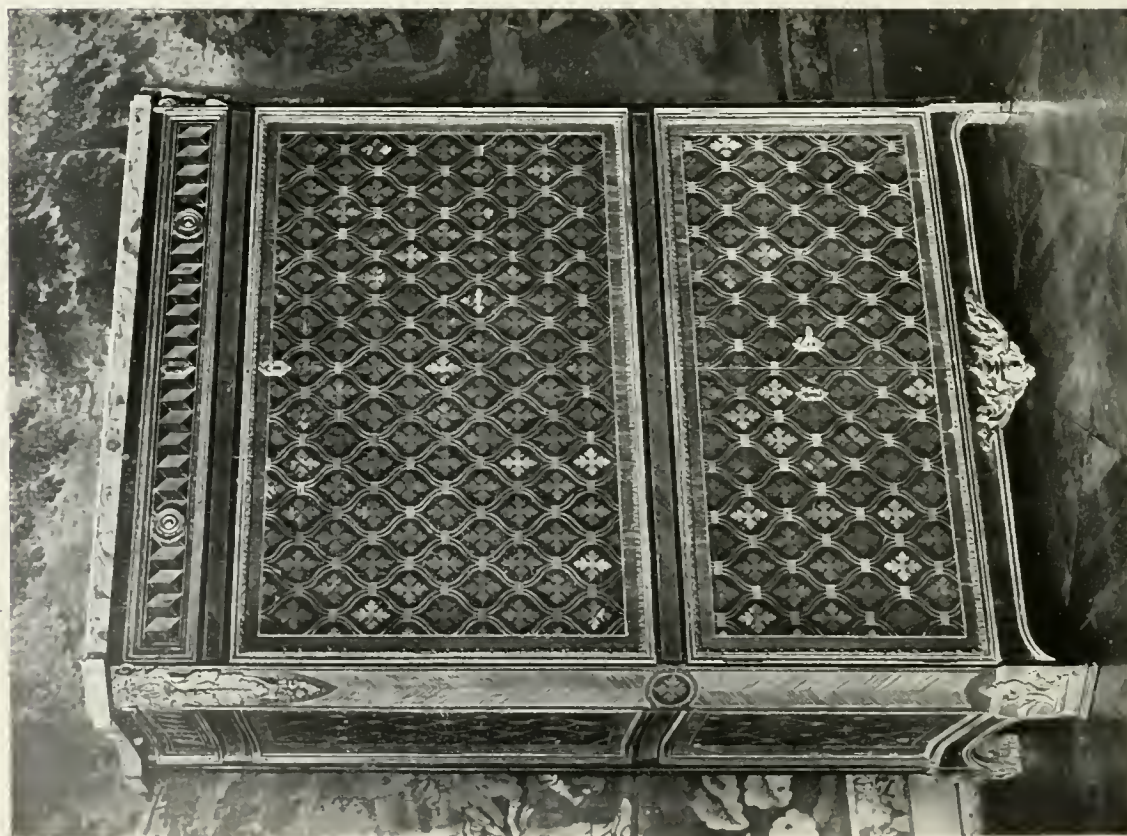
Lady's writing-desk
Schloß Oberkirch (Alsace)



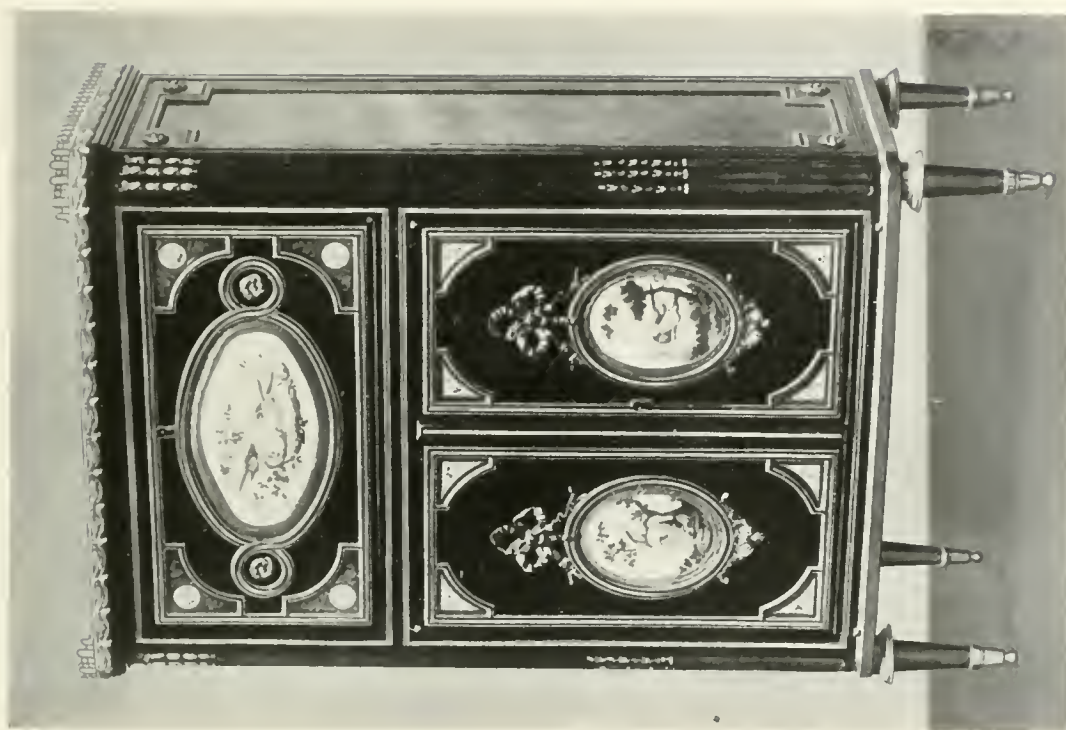
"Bureau à dos d'âne" by Dubois
Jacques Doucet sale (1906, n. 166)



Secrétaire à abattant with a Sèvres plaque
Paris, Eugène Kraemer collection



Secrétaire à abattant by Macret
Paris, collection R. D.



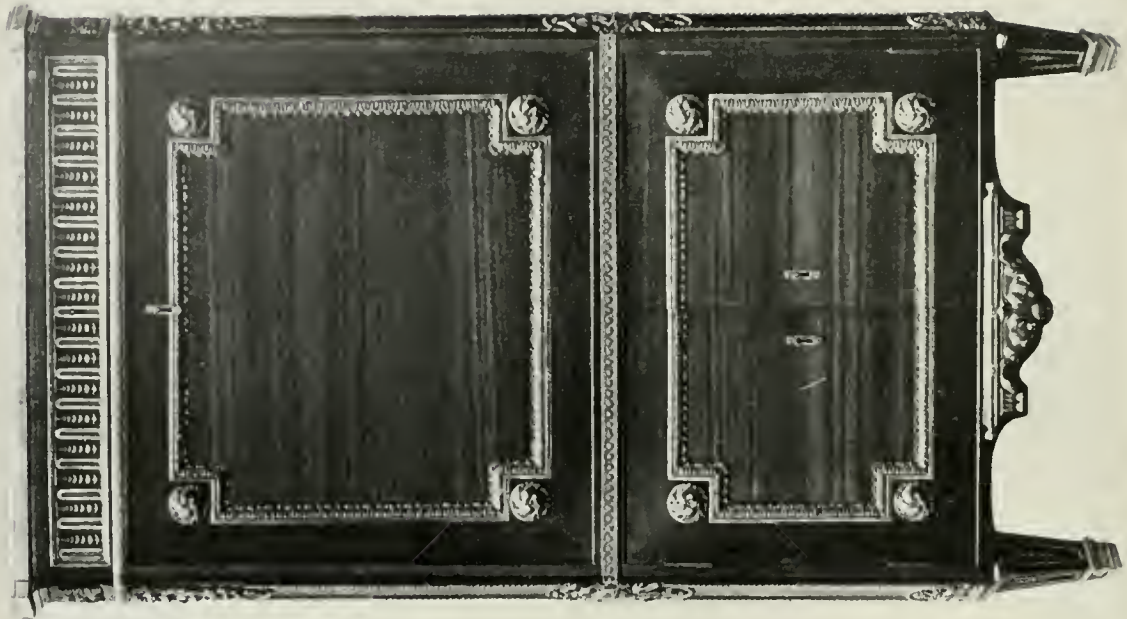
Cabinet with Sèvres plaques
Exhibited in 1869 at the South Kensington Museum



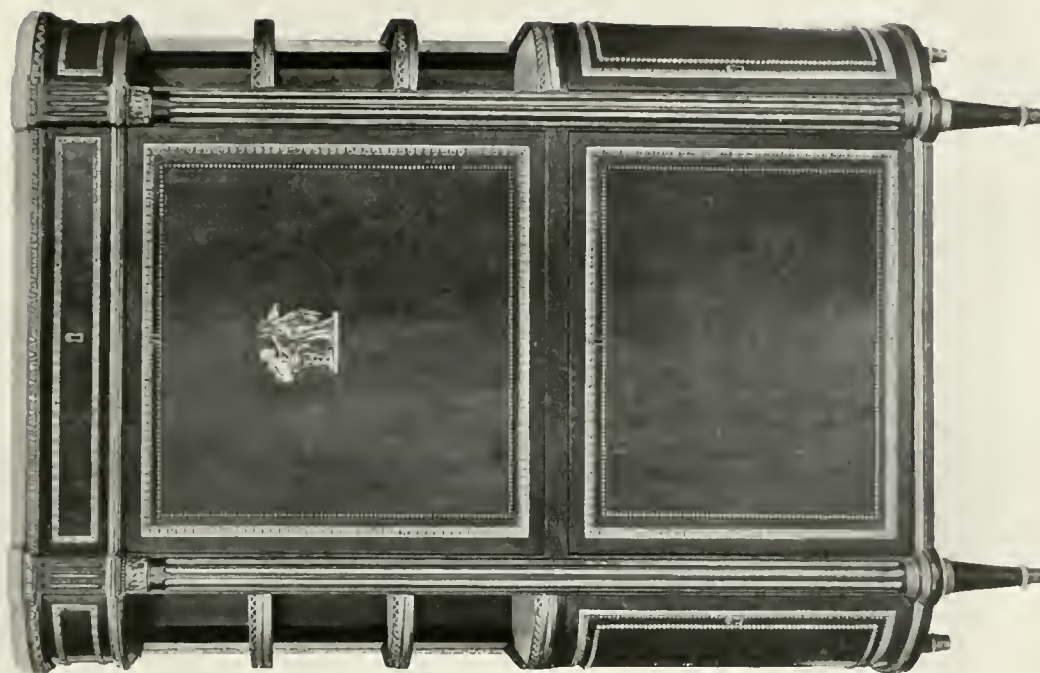
Cabinet with ormolu mounts



Secrétaire à abattant, signed R.V.L.C.
Doixtau sale (1909, n. 325)



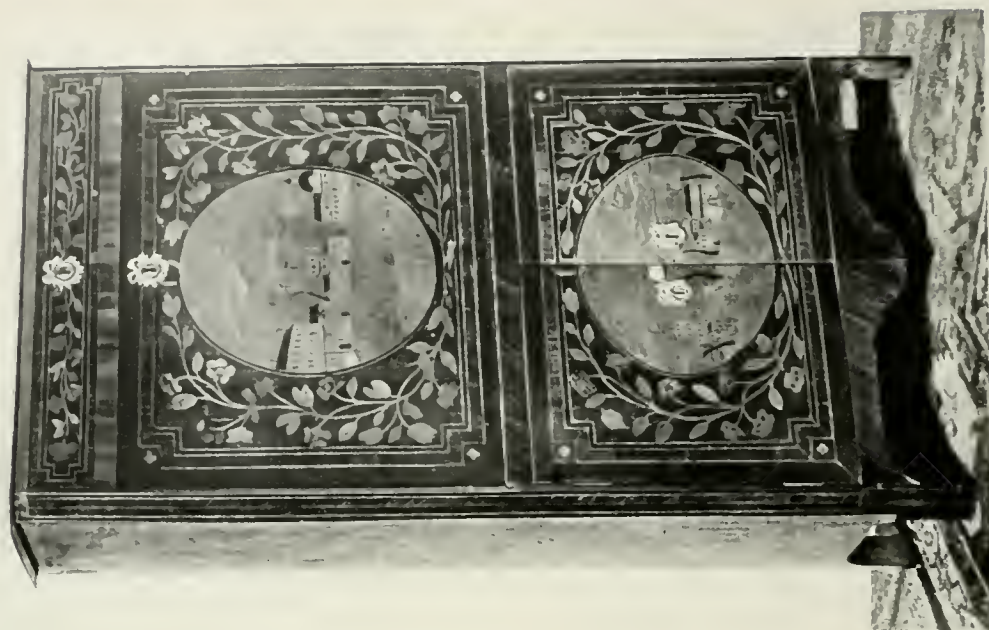
Secrétaire à abattant by Gilbert
Caclard sale (1911, n. 229)



Secrétaire à abattant by C. C. Saunier
Jacques de Bryas sale (1898, n. 291)

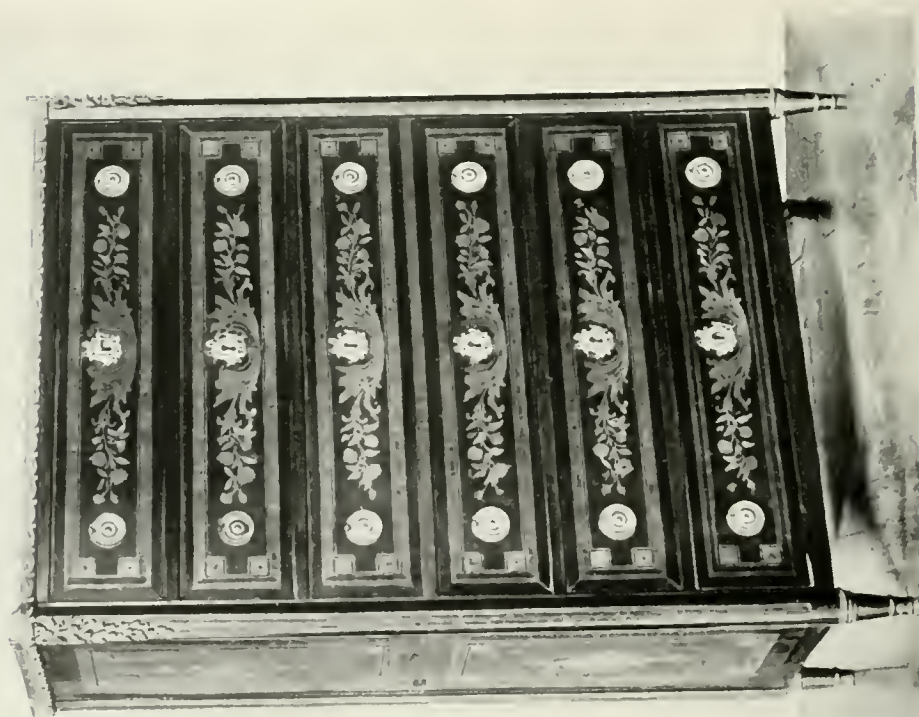


Secrétaire à abattant, ascribed to Riesener
Henri Charles sale (1907)



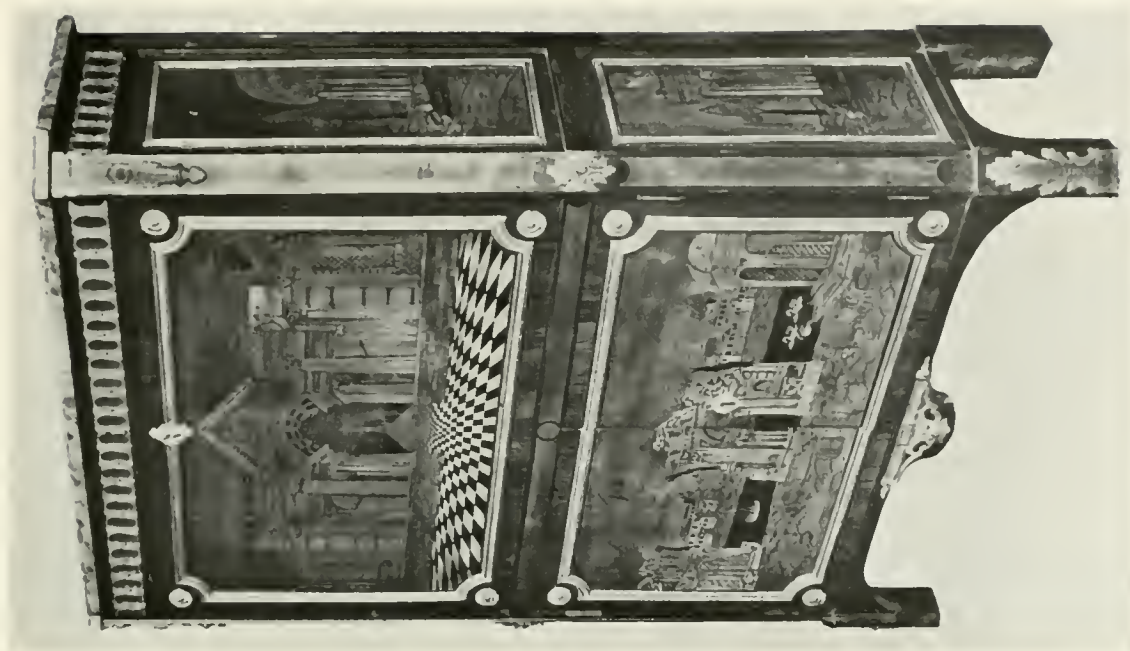
Phot. Berthaud

Secrétaire à abattant with marqueterie panels
Rainneville sale (1902, n. 339)

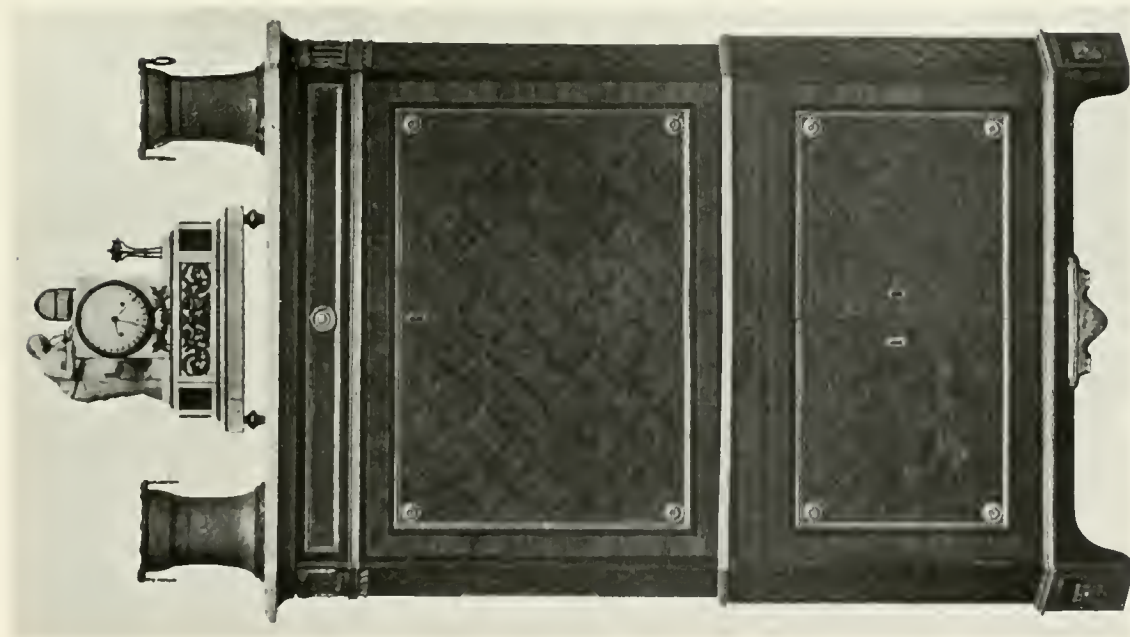


Cabinet

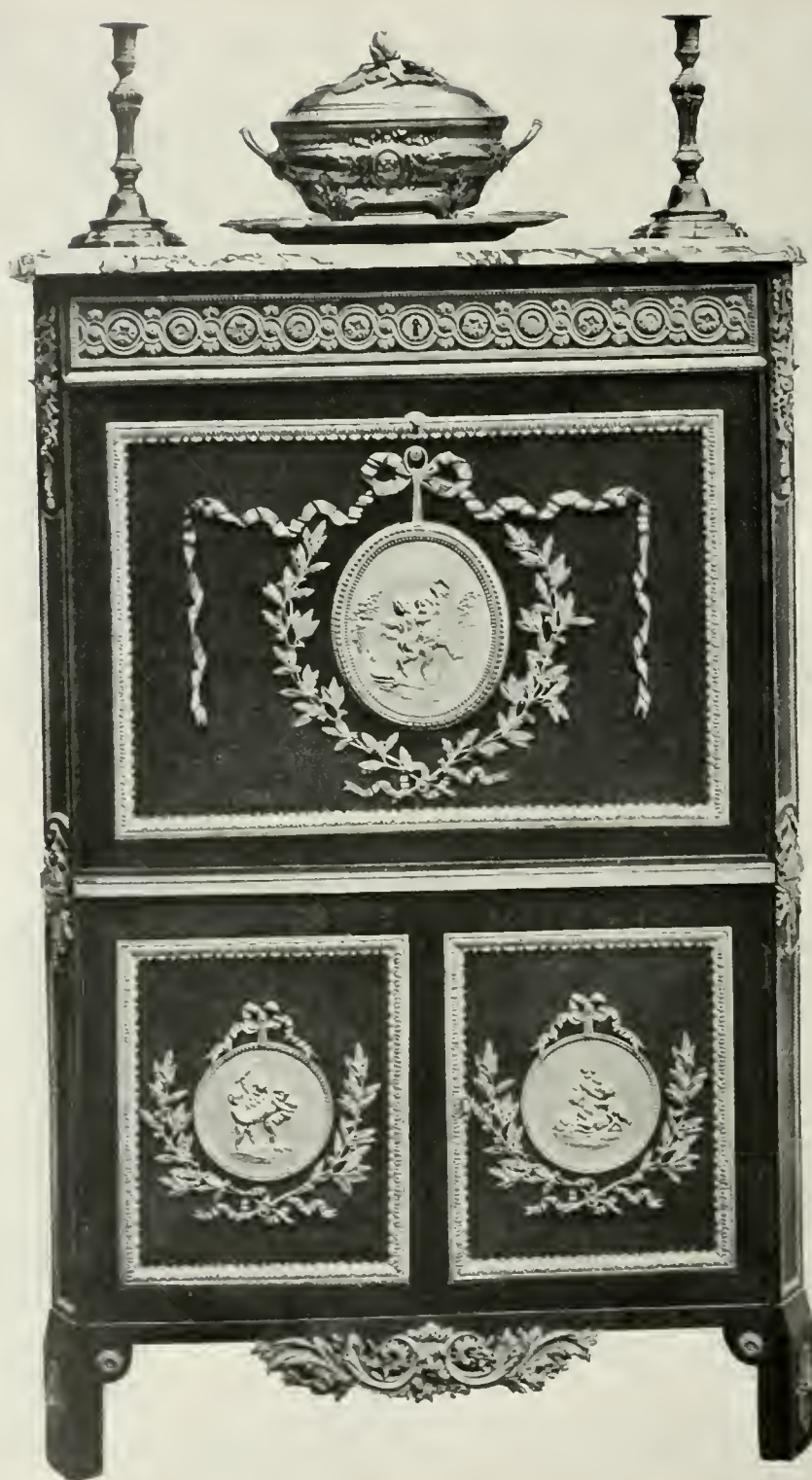
Rainneville sale (1902, n. 315)



Secrétaire à abattant with marqueterie panels
Belonging to Daveen Brothers

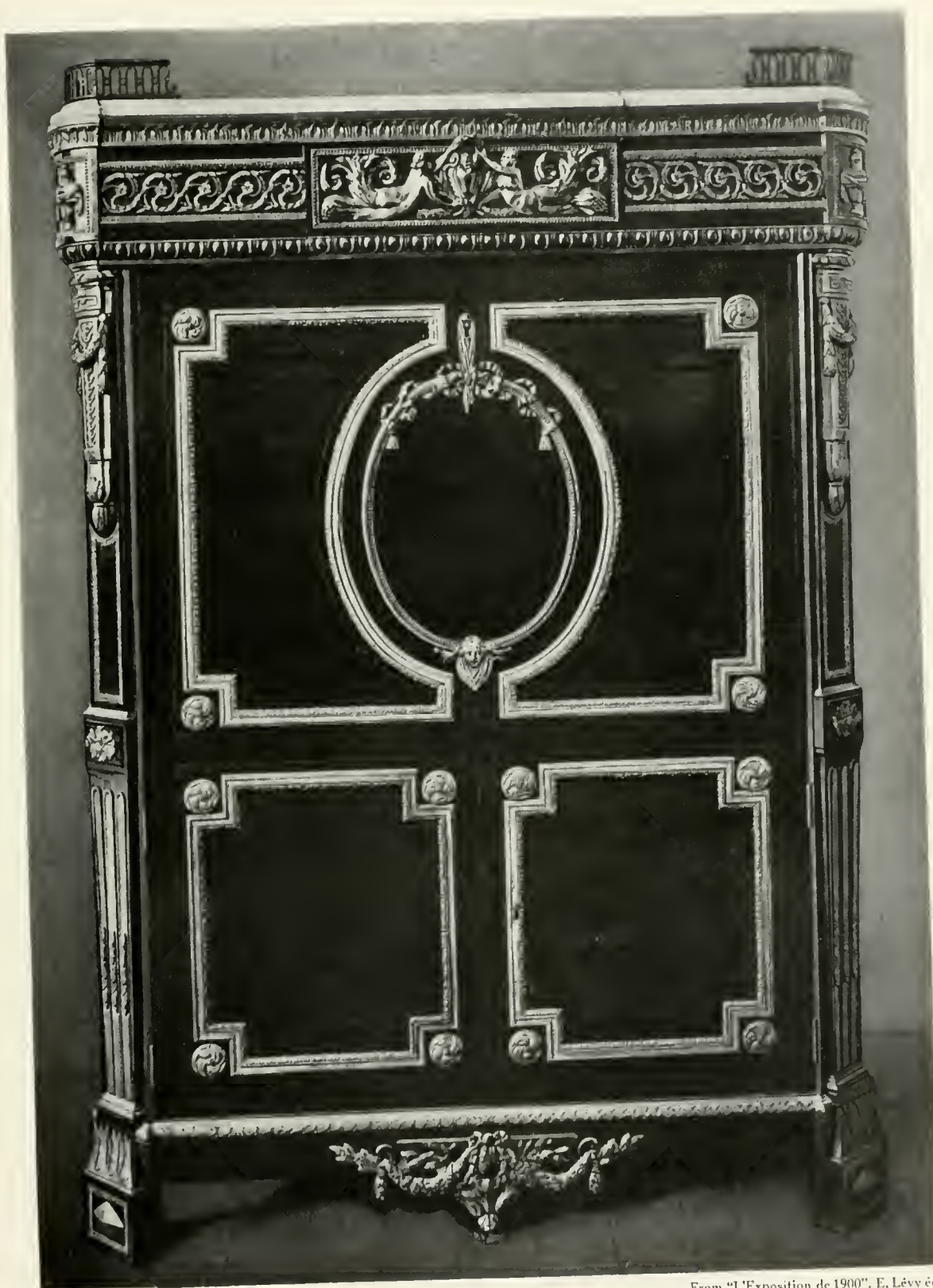


Secrétaire à abattant
Zelikine sale (1908, n. 260)



Secrétaire à abattant with ormolu mounts in Louis XVI style

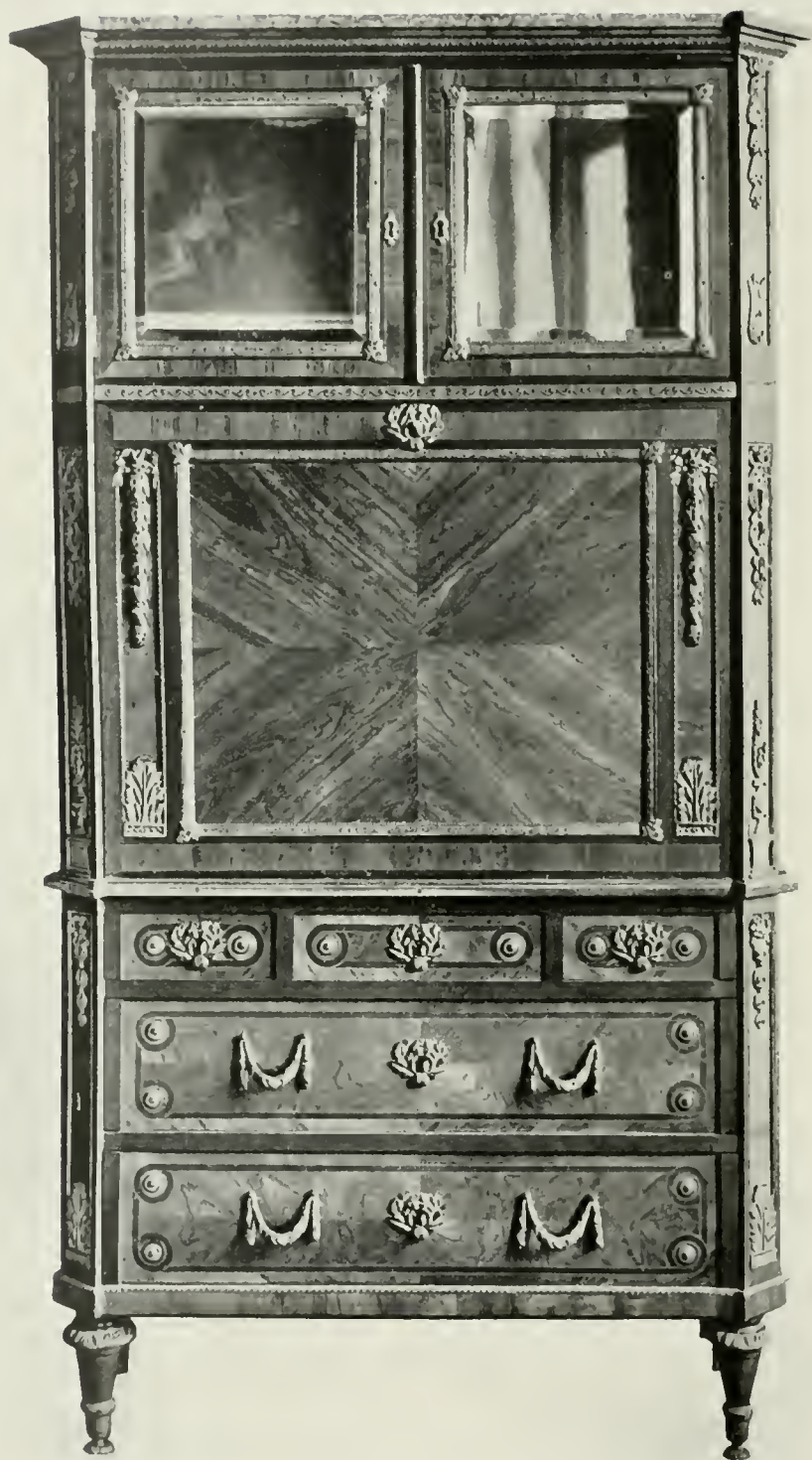
Gutierrez de Estrada sale (1905, n.175)



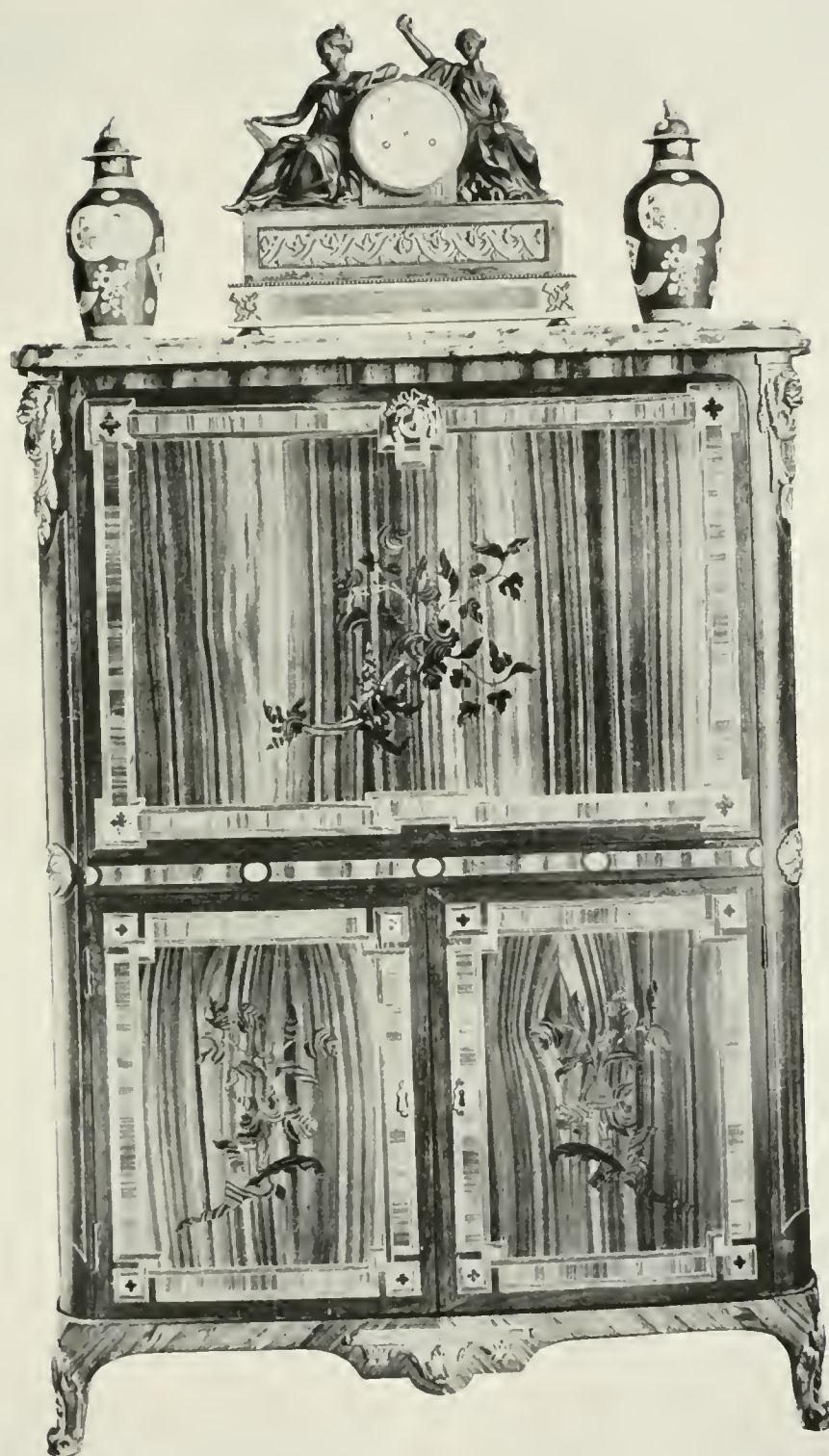
From "L'Exposition de 1900", E. Lévy éd.

Rosewood Secrétaire

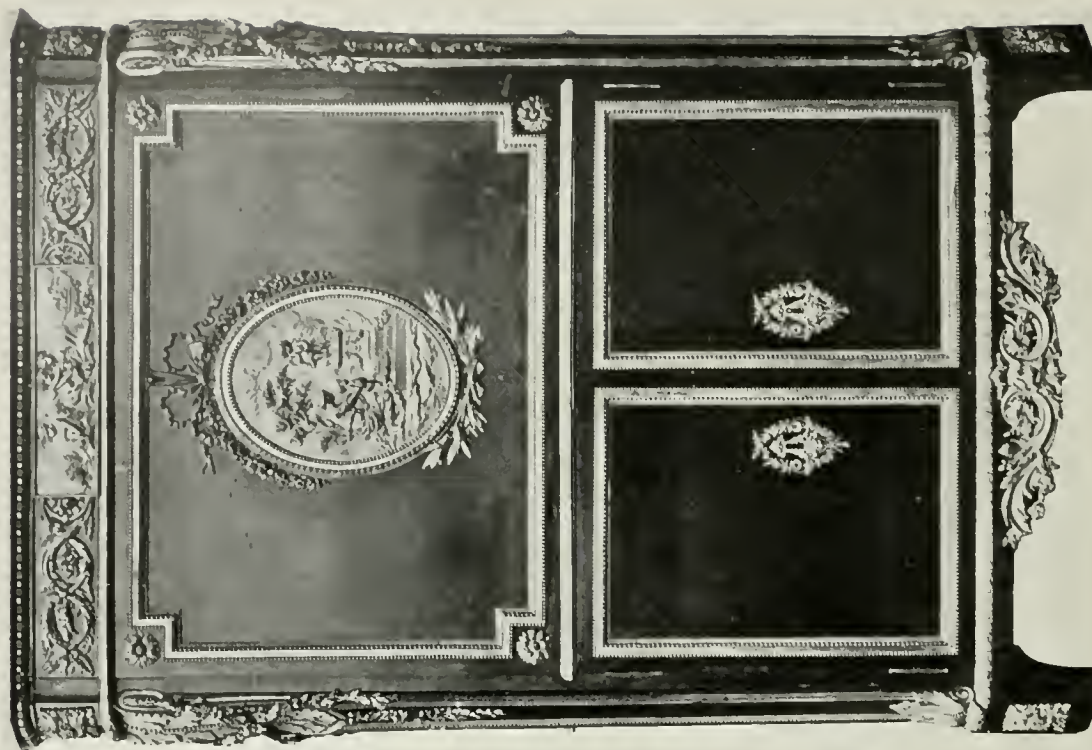
From the collection of the late Sir John Murray Scott



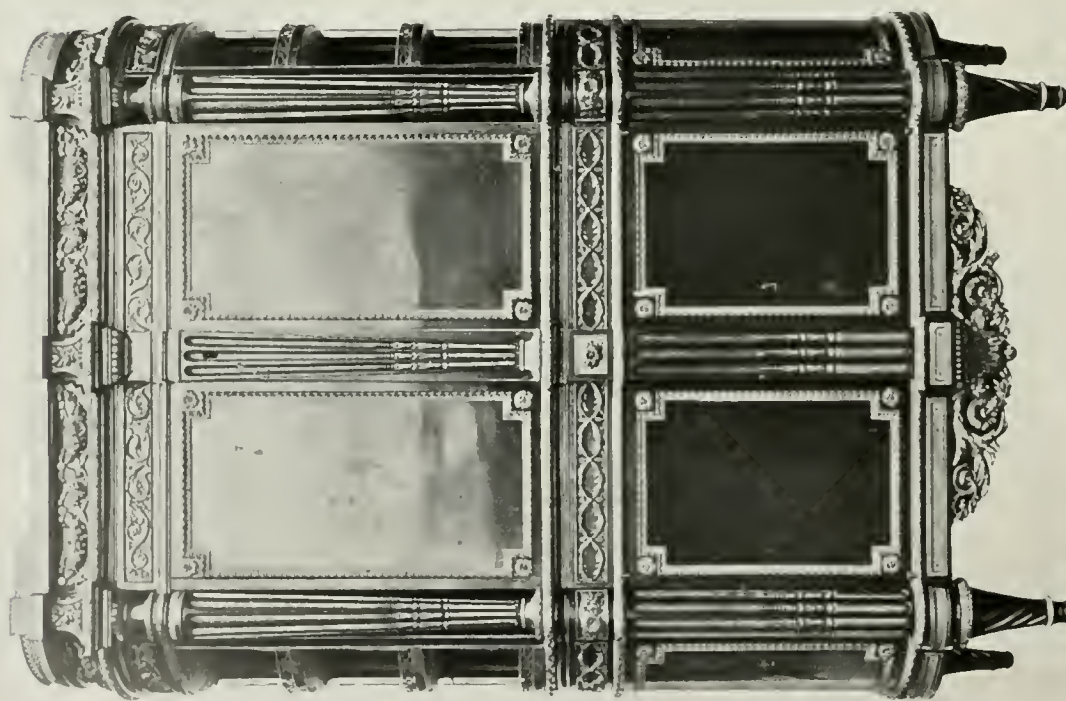
Secrétaire à abattant by Charles Krier
Victorien Sardou sale (1909, n. 282)



Secrétaire à abattant
Boyer sale, 26 June 1905



Satinwood secrétaire à abattant from the collection of
Sir Richard Wallace
Exhibited in 1862 at the South Kensington Museum

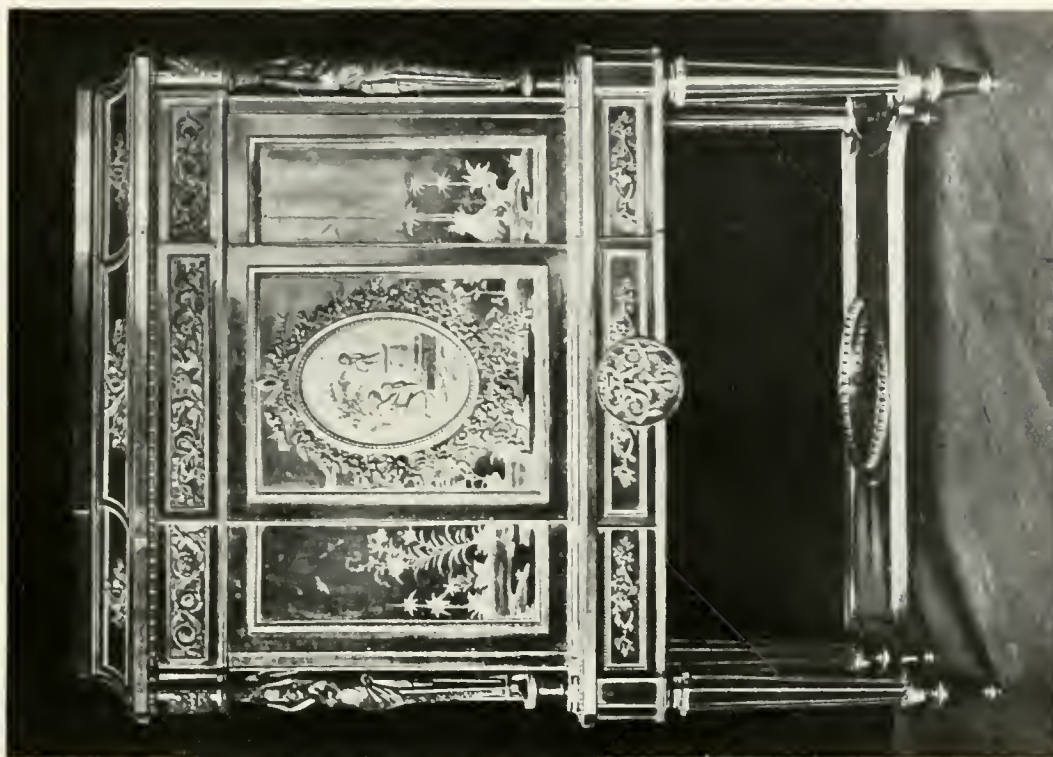


Mahogany cabinet from the collection of
Sir Richard Wallace
Exhibited in 1862 at the South Kensington Museum



Secrétaire à abattant signed "Riesener fe. 1790" made for
Queen Marie-Antoinette

Hamilton palace sale (n. 301), now Pierpont Morgan collection



Secrétaire à abattant with laquer panels made for
Queen Marie-Antoinette

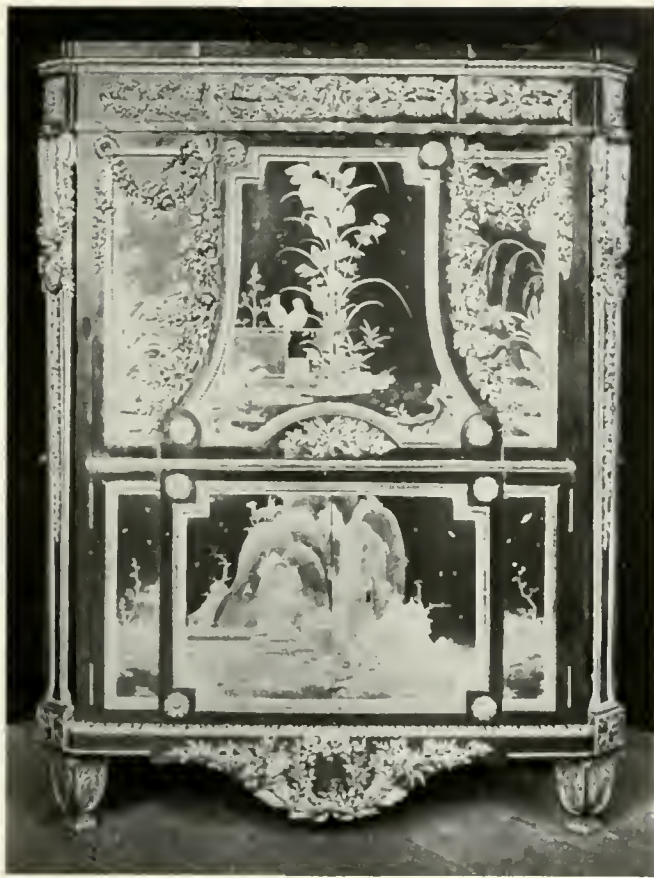
Hamilton palace sale (n. 1296), now at New York, W. K. Vanderbilt collection



Queen Marie-Antoinette's writing table signed by J. Riesener
Hamilton palace sale (n. 303), now belonging to baroness Alice de Rothschild



Commode signed "Riesener fe. 1791", made for Queen Marie-Antoinette
Hamilton palace sale (n. 302), now Pierpont Morgan collection



Lacquer cabinet made for Queen Marie-Antoinette
Hamilton palace sale (n.1297), now at New York, W. K. Vanderbilt collection



Lacquer commode made for Queen Marie-Antoinette
Hamilton palace sale (n.1298), now at New York, W. K. Vanderbilt collection



From "Laking, The Furniture of Windsor Castle"

Sideboard by Adam Weisweiler
Windsor, Royal Collections



From "Le Mobilier français", E. Lévy éd.

Commode by Riesener
Paris, Musée du Louvre



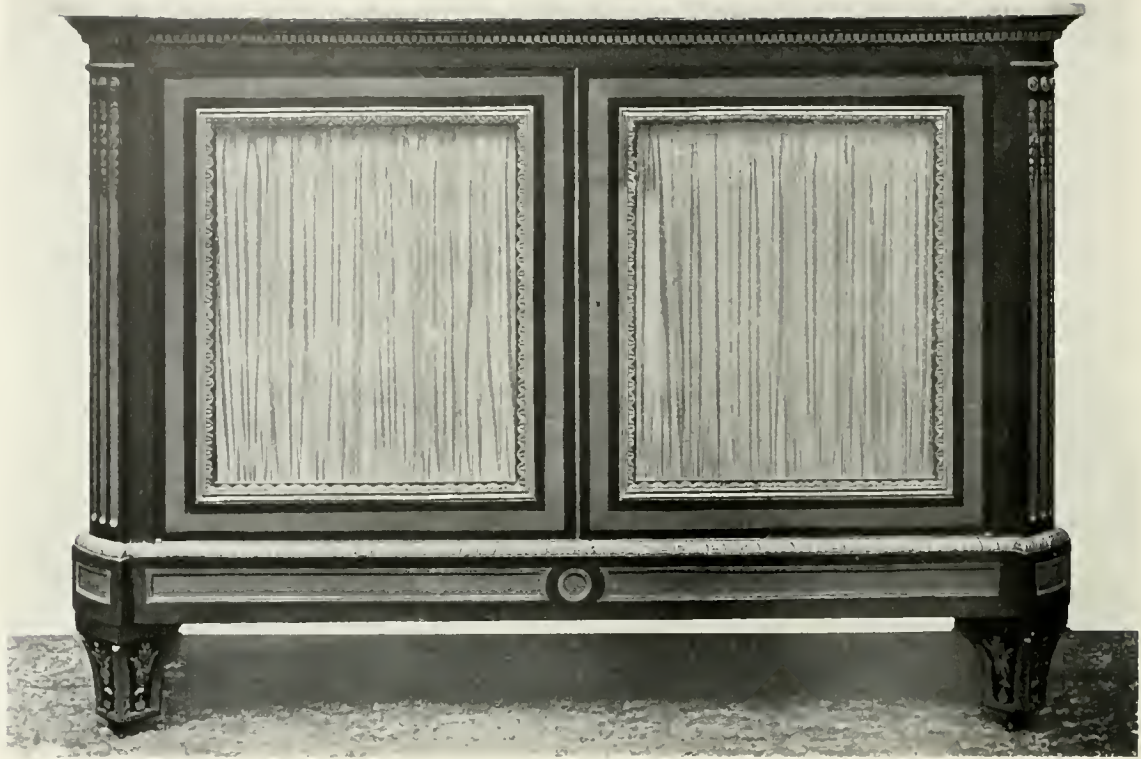
Commode signed ME in Boule imitation, with a keyhole bearing the cipher of the
comte d'Artois

Hamilton palace sale (n. 184) and Beckett-Denison sale (n. 816)



Commode with marqueterie and mounts ascribed to Riesener

Hamilton palace sale (n. 528), now belonging to baroness Alice de Rothschild



Rectangular commode with glass doors

G. de Salverte sale (1887, n. 121)



Rectangular commode with lacquer panels

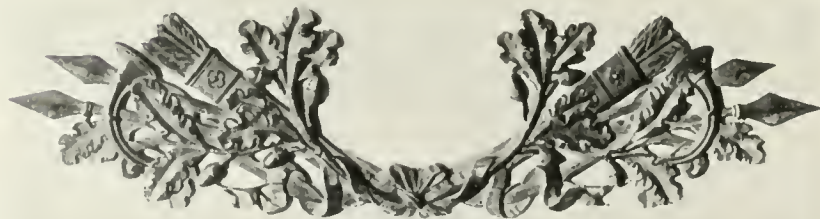
G. de Salverte sale (1887, n. 121)



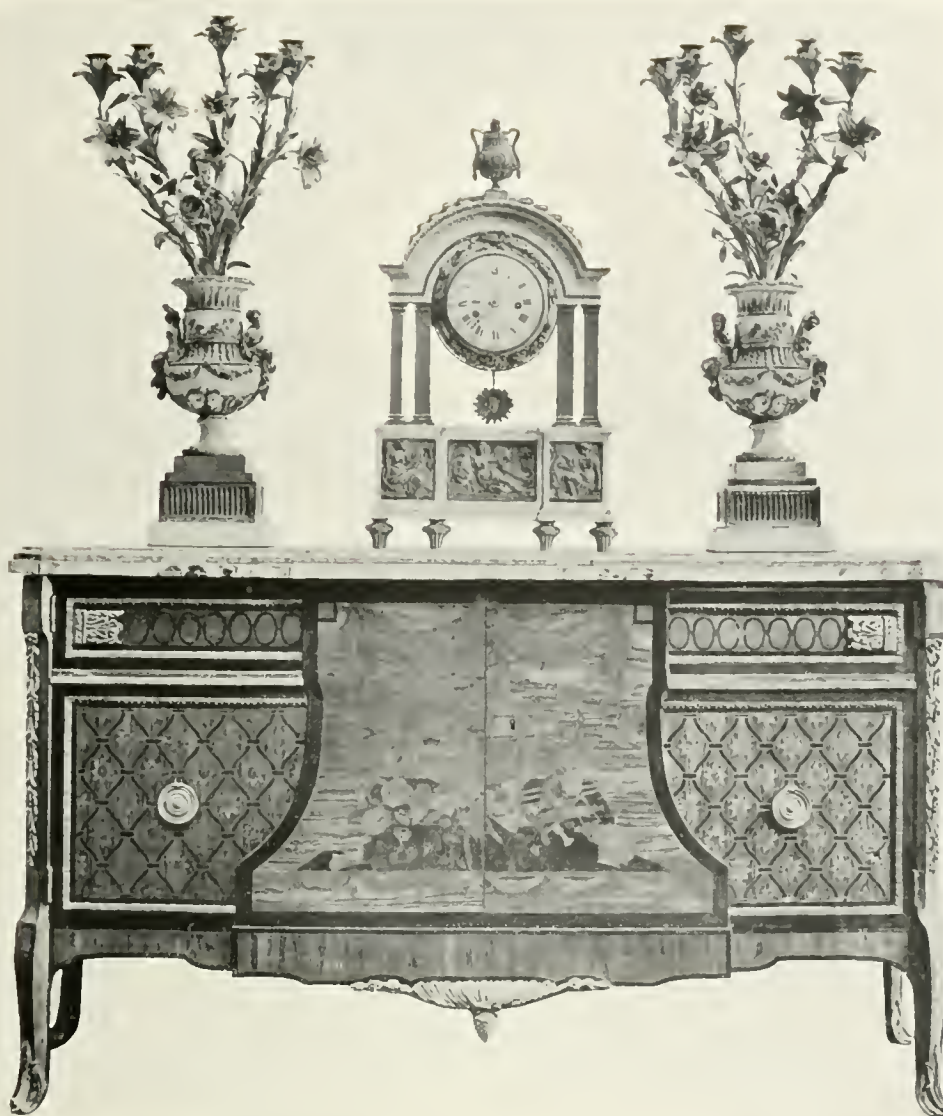
Commode with marqueterie bands
Devaux sale (1907, n. 217), now belonging to M. Seligmann



Commode with ormolu mounts
Paris, sale about 1905 (n. 357)

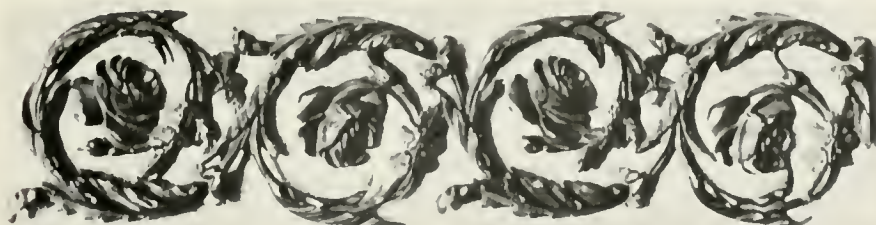


Ormolu mount
Paris, Musée des Arts décoratifs



Marqueterie commode

Ph. Sichel sale (1899, n. 536)



Ormolu mount

Paris, Musée des Arts décoratifs



Commode with four drawers
Mandl sales (1904 and 1905)



Semi-circular commode by N. Grevenich
Nelly Nieuwstraten sale (1904, n. 156)



Semi-circular commode
Sennegon sale and Gutierrez de Estrada sale (1905, n. 180)



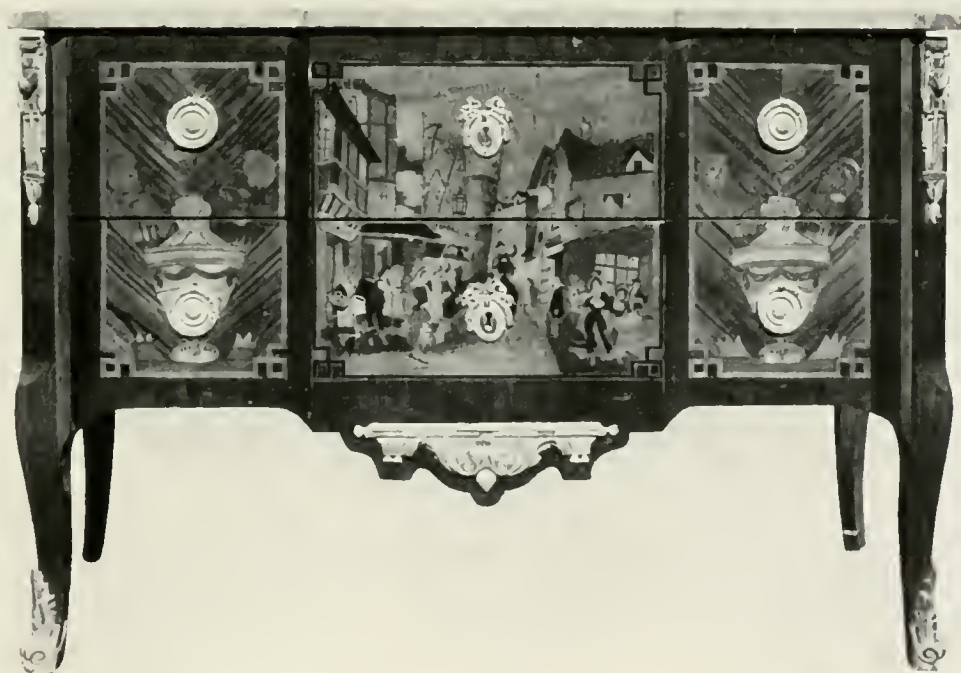
Semi-circular commode
Gutierrez de Estrada sale (1905, n. 179)



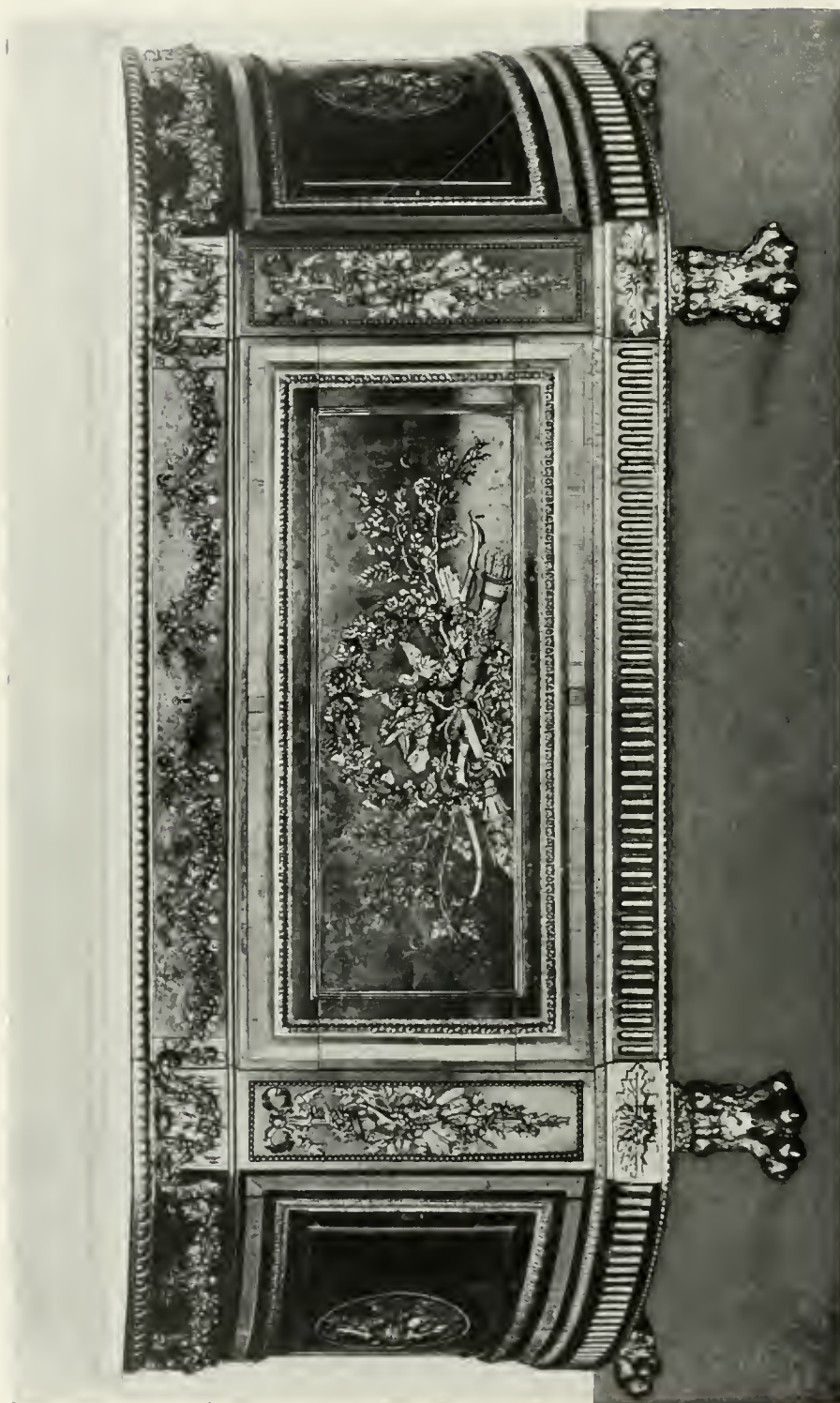
Marqueterie commode
Obtained from Duveen Brothers by Lord Michelham



Marqueterie commode by Roussel
From the Nelly Nicuwrstraten sale (1904, n. 150), obtained from Duveen Brothers by Lord Michelham

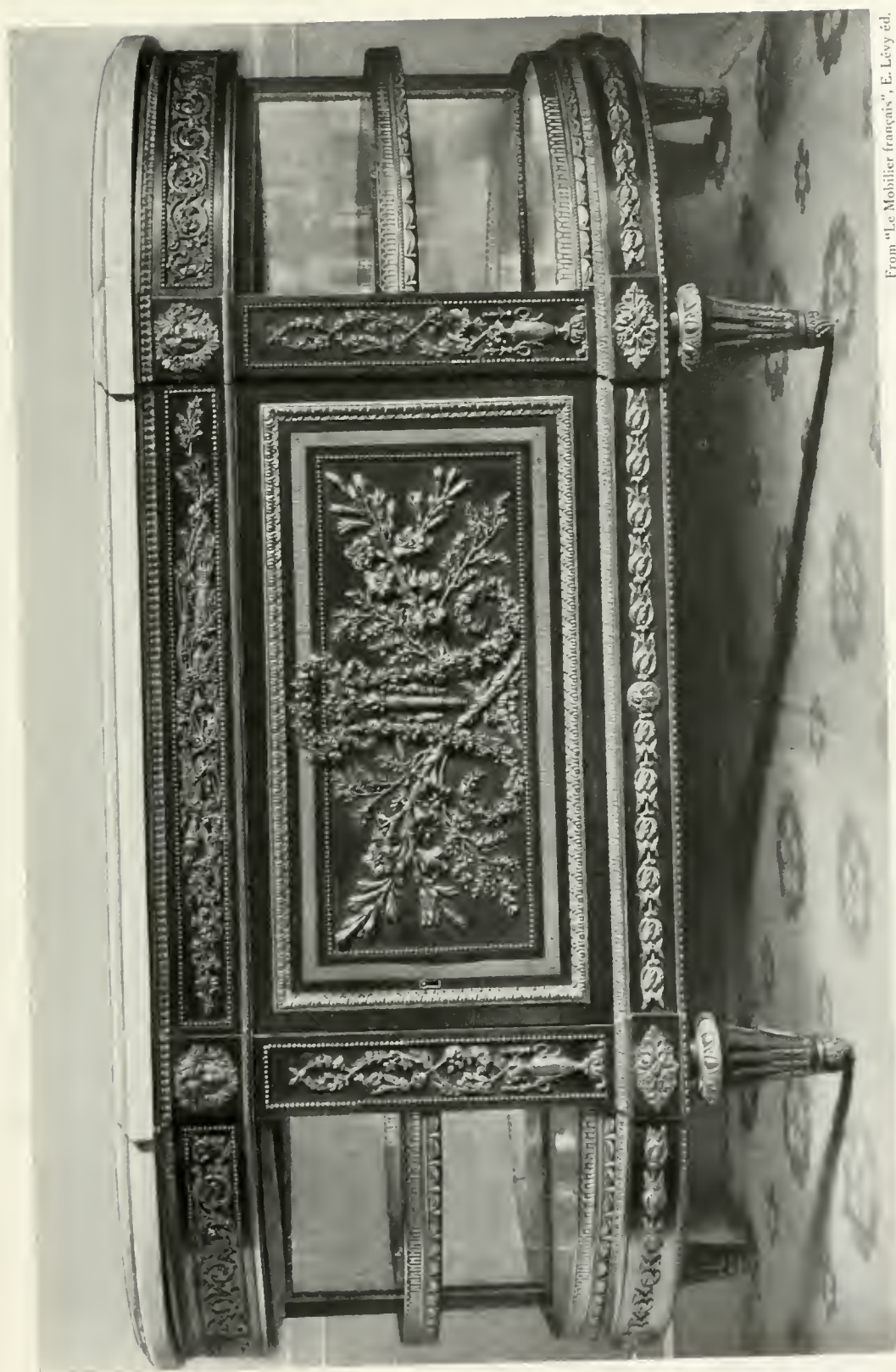


Two marqueterie commodes
Alsace, private collection



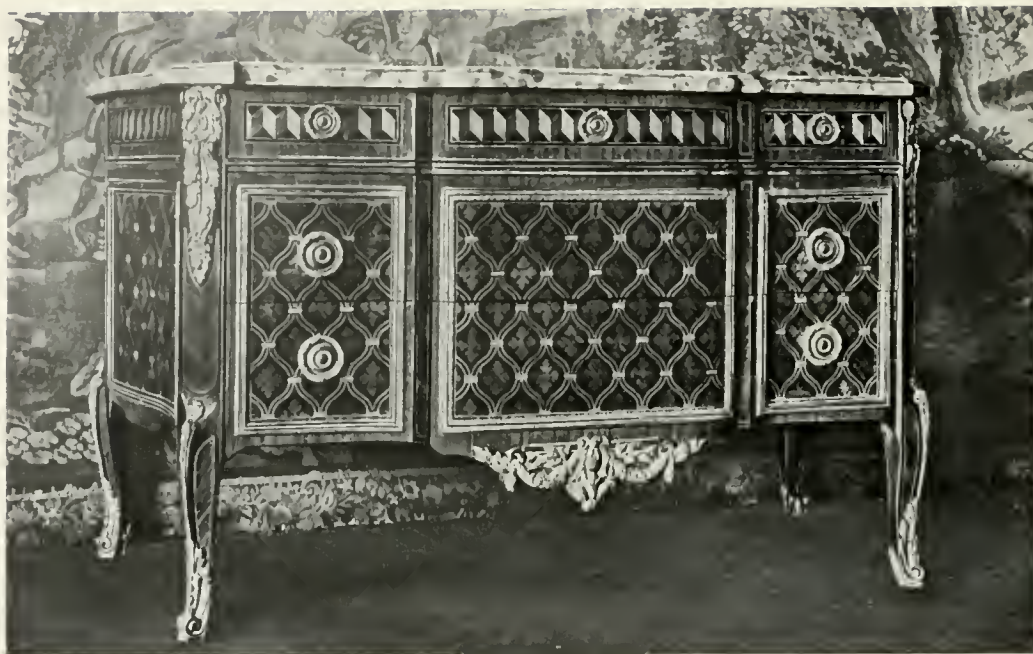
From "Le Mobilier français", E. Lévy éd.

Mahogany commode by Banneman
Paris, Musée du Louvre



From "Le Mobilier français", E. Lévy éd.

Mahogany sideboard by Benneman, with Queen Marie-Antoinette's cipher
Paris, Musée du Louvre



Marqueterie commode by Macret
Paris, collection R. D.



Marqueterie commode by Leleu
Belonging to the comtesse de Béarn, Paris. Jacques Doucet sale (1912, n 329)



From "L'Exposition de 1900", E. Lévy éd.

Rosewood commode ascribed to Riesener
Belonging to Mme Brach



Two ormolu mounts
Paris, Musée des Arts décoratifs



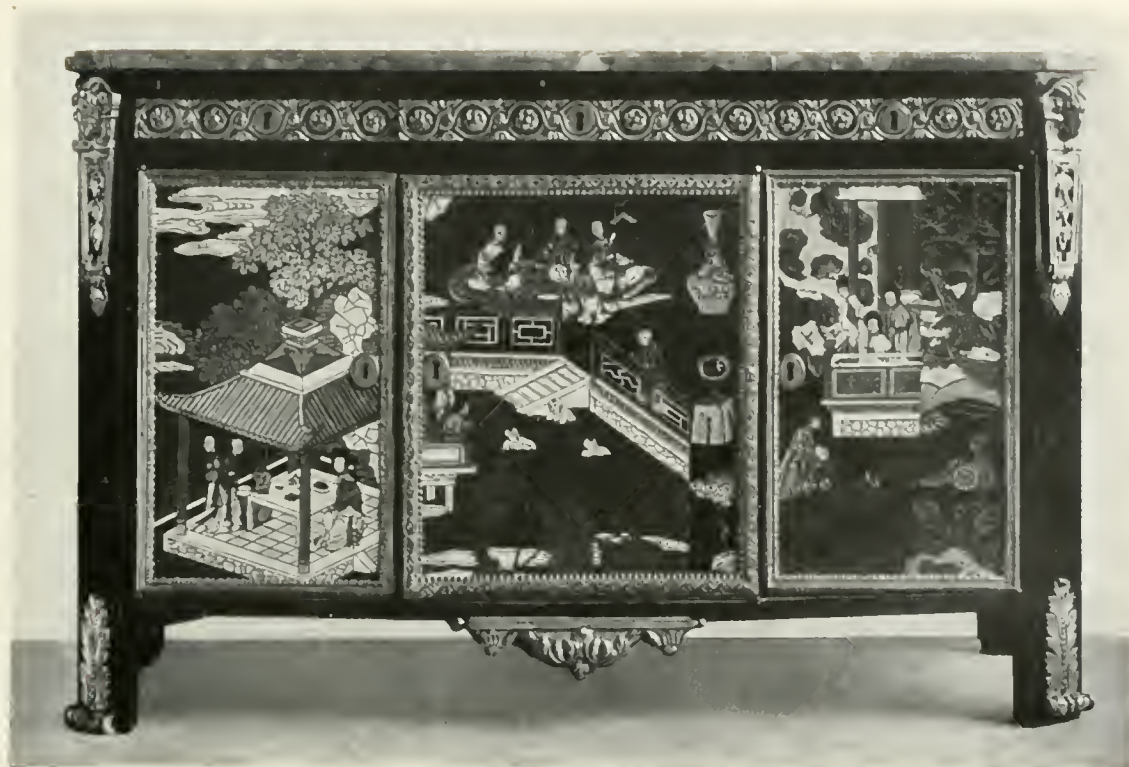
Phot. de Queller

Commode with lacquer panels ascribed to Riesener

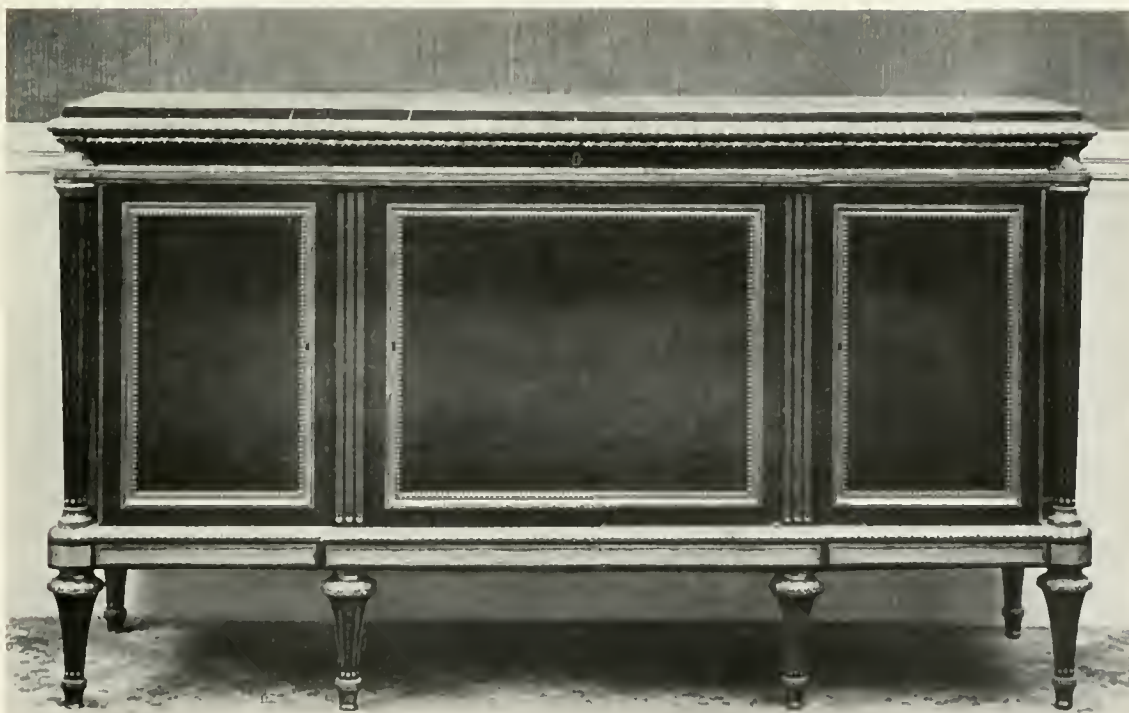


Phot. de Queller

Marqueterie commode ascribed to Riesener



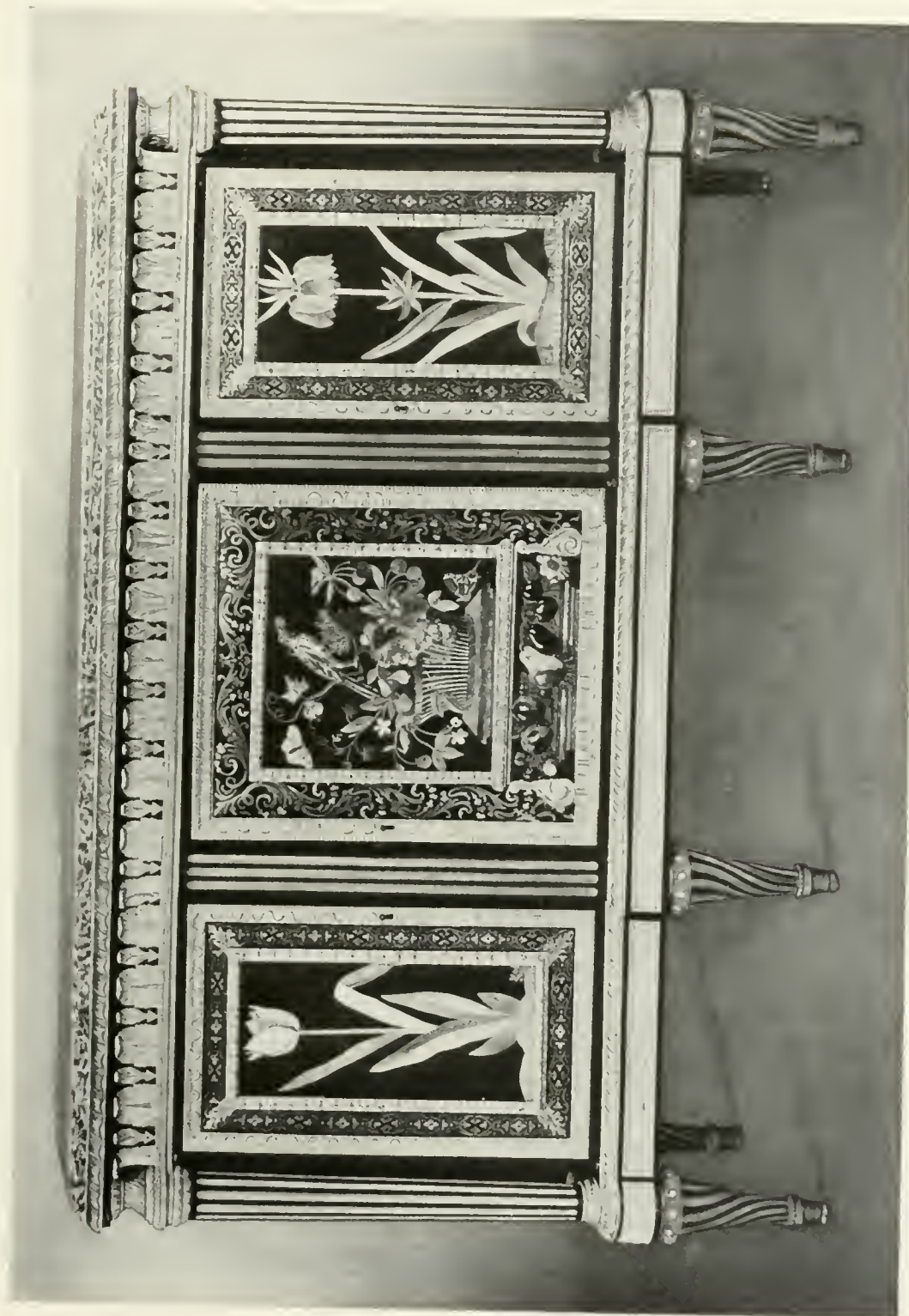
Sideboard with lacquer panels
Paris, Eugène Kracmer collection



Mahogany sideboard
Paris, Eugène Kracmer collection

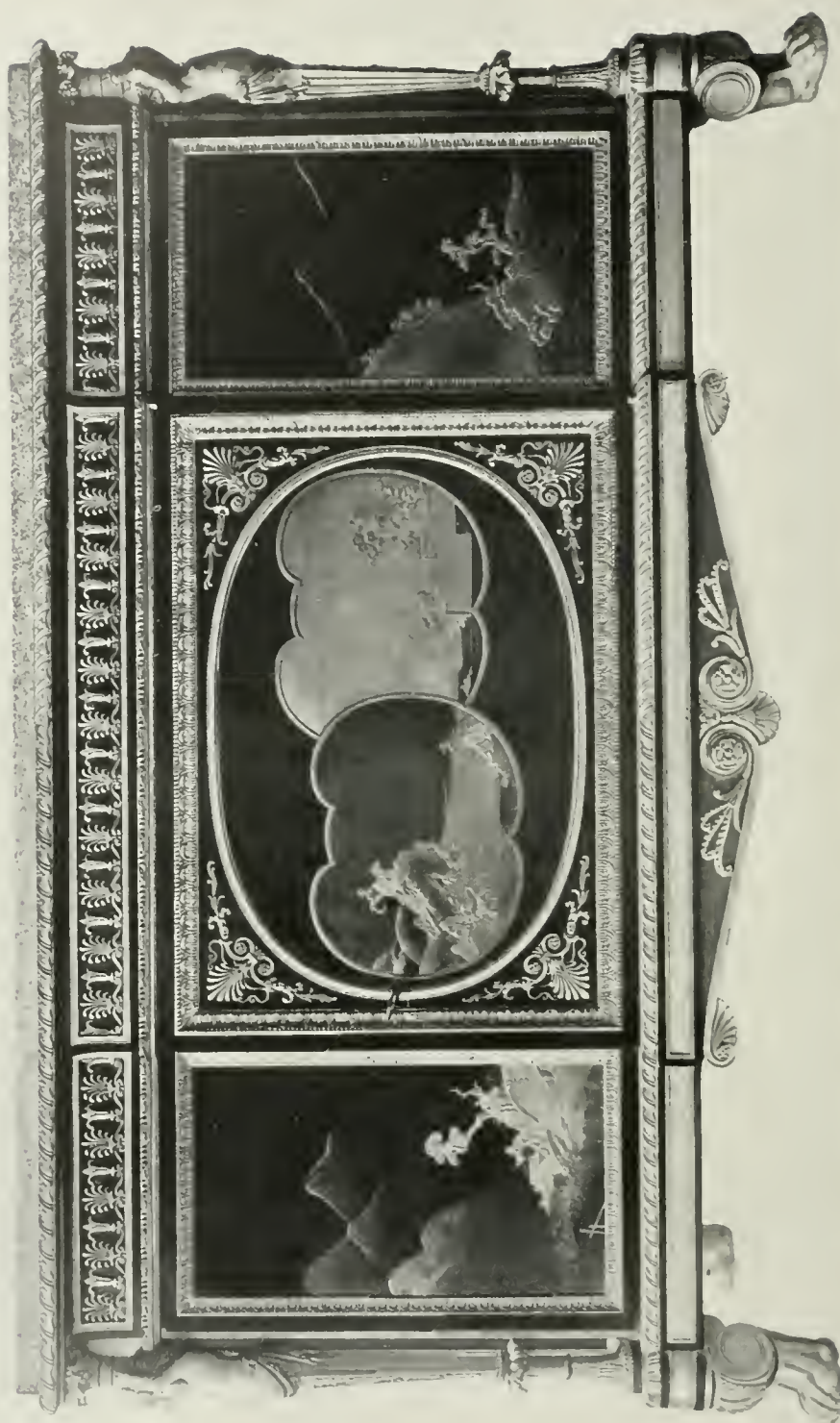


Speckled mahogany sideboard with a Sèvres biscuit medallion
 Dreyfus-Gonzalès sale (1896, n. 242), now belonging to M. Edouard Kann, Paris



From "Laking, The Furniture of Windsor Castle"

Sideboard with ormolu mounts
Windsor, Royal collections



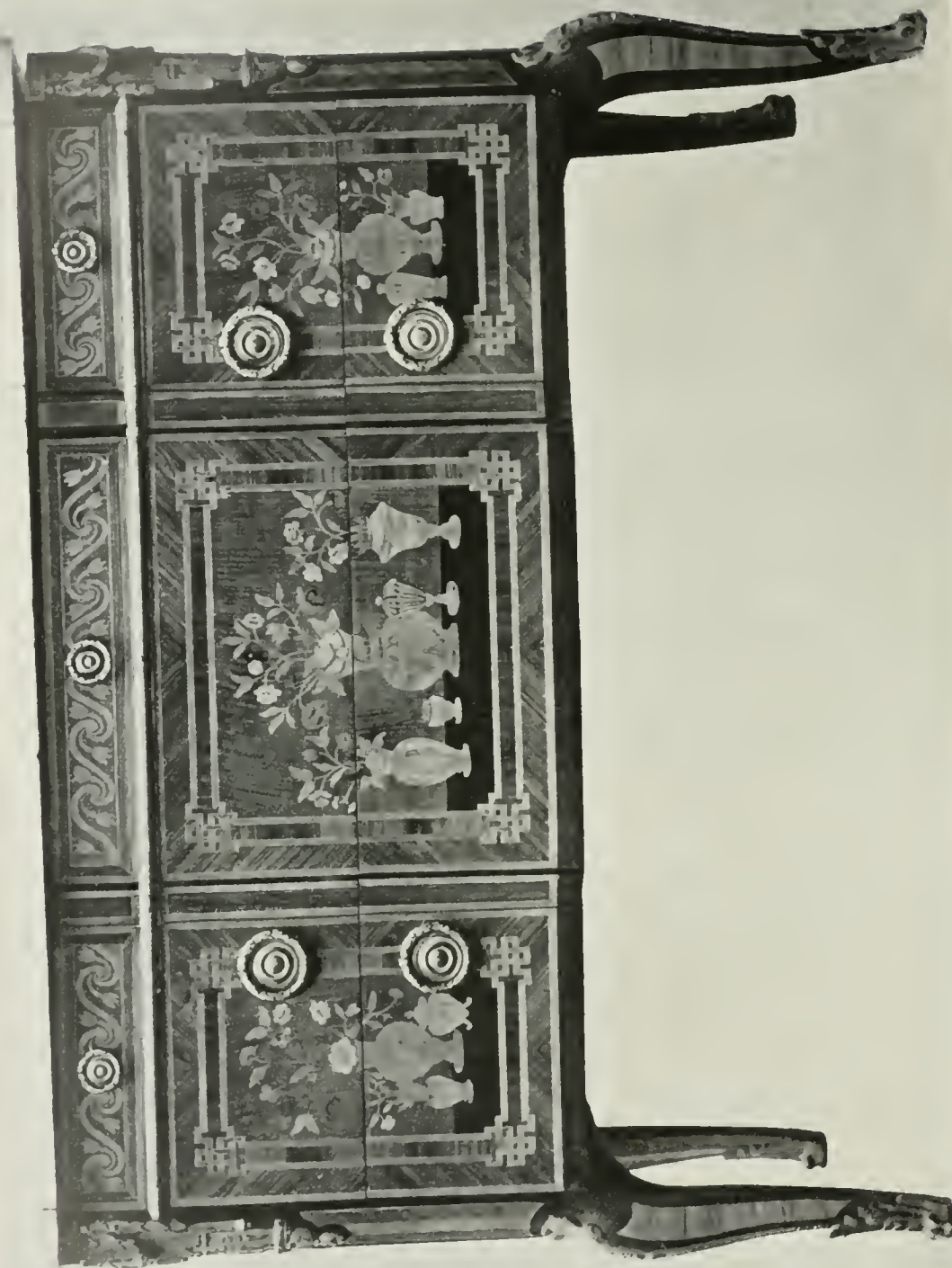
Oak and ebony commode with lacquer panels, by Weisweiler

From the Hamilton palace sale and E. M. Hodgkins collection, now belonging to M. Hennessy

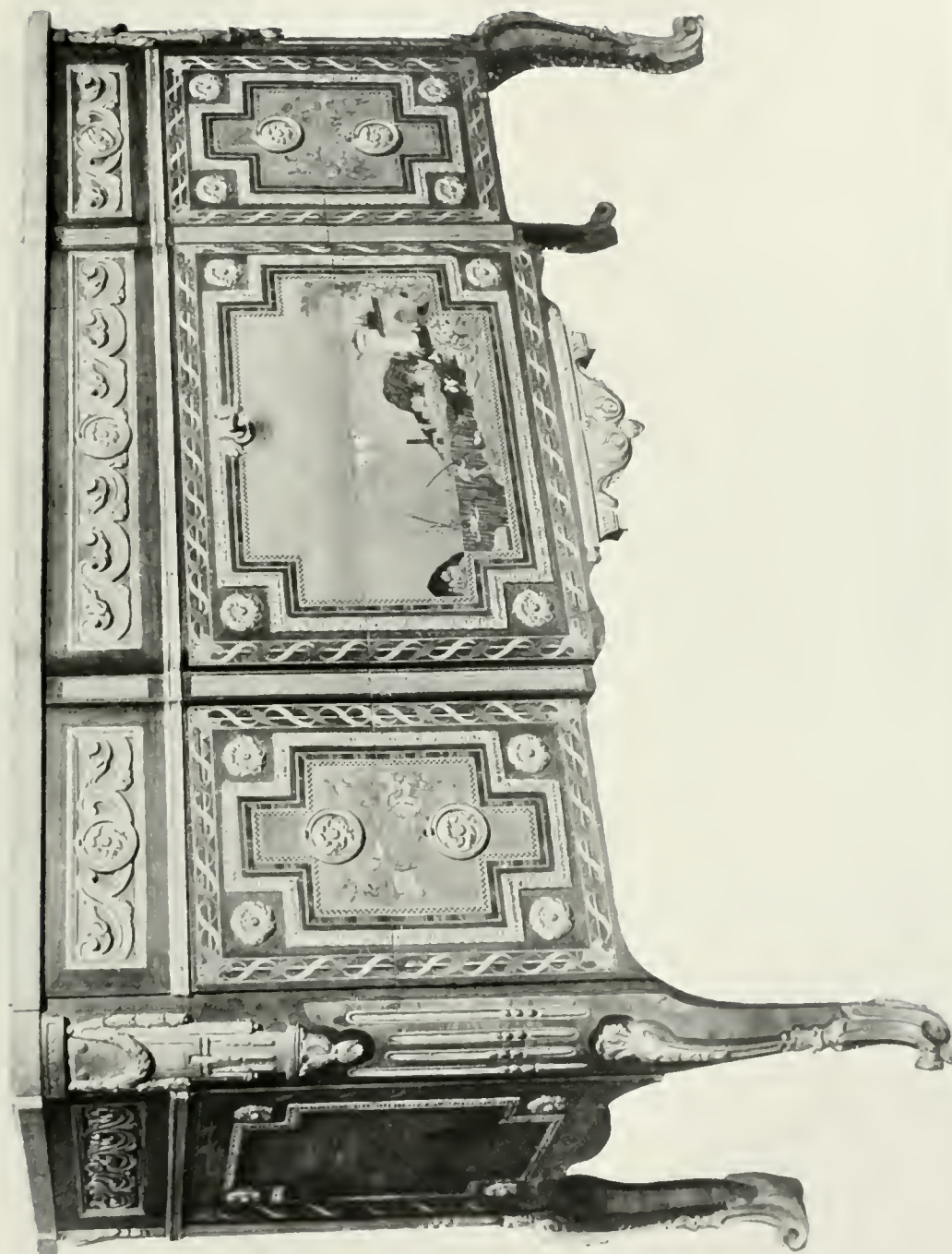


Mahogany commode by Riesener
Paris, Musée du Louvre

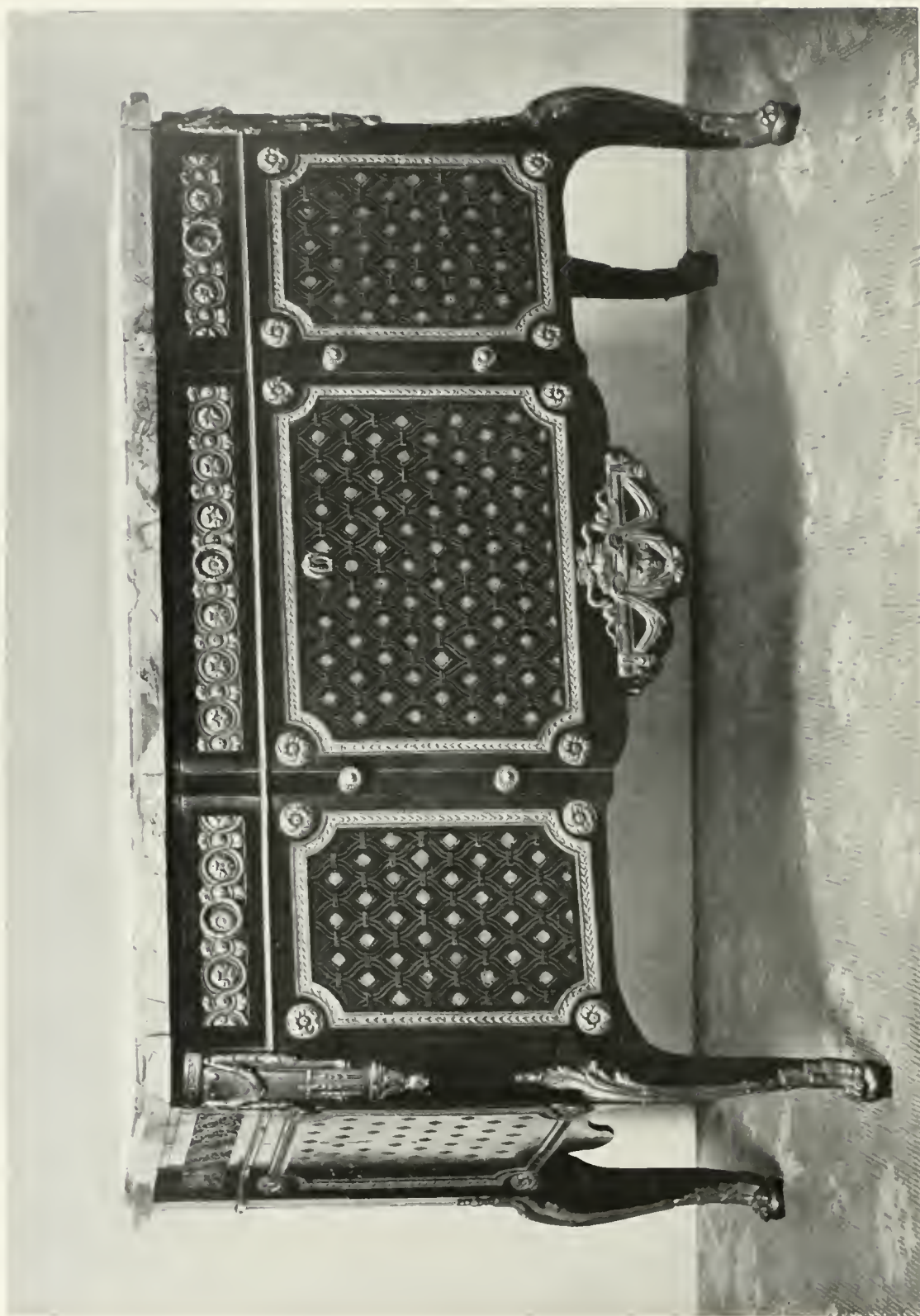
From "Le Mobilier français", E. Lévy, ed.



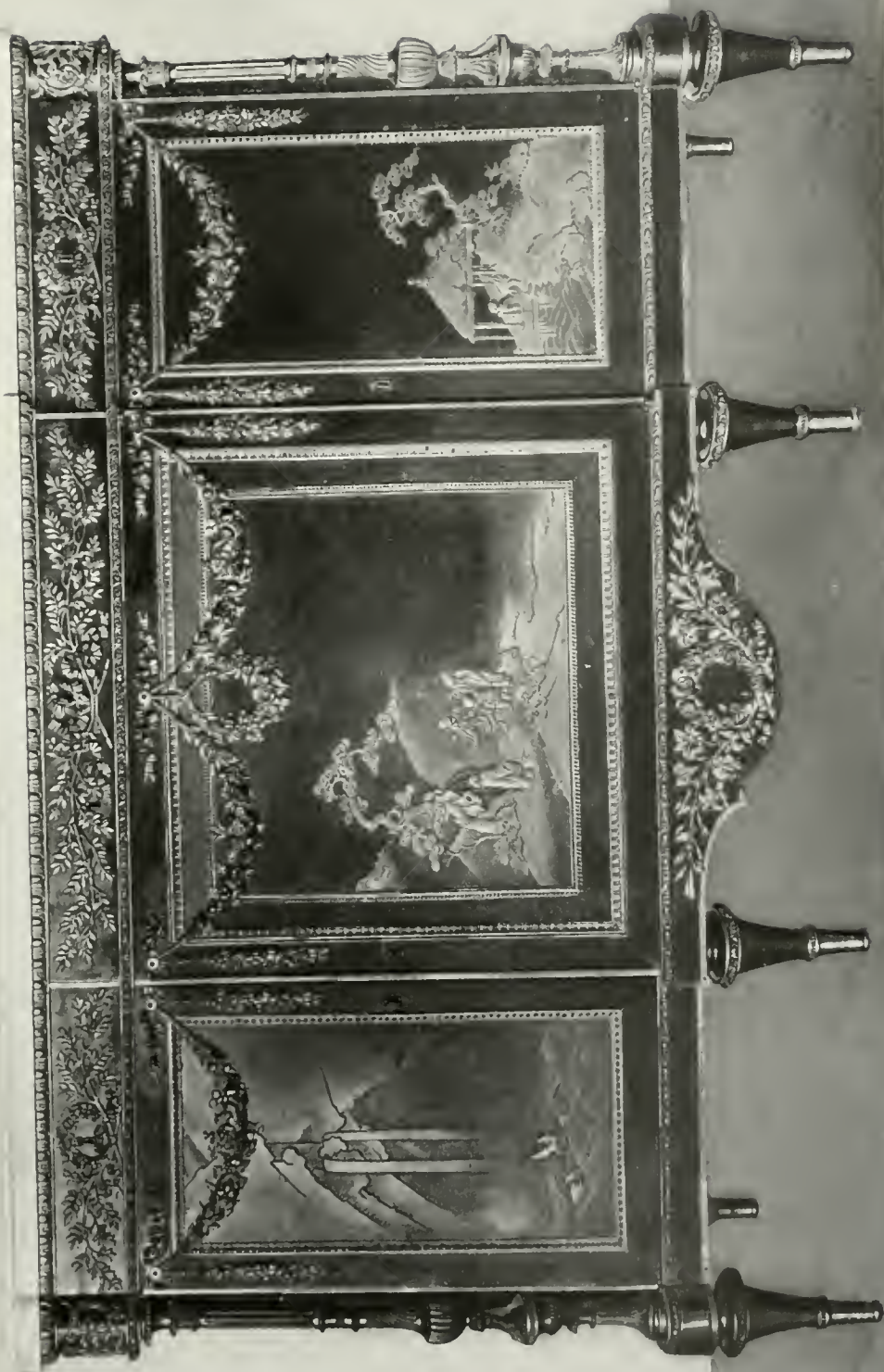
Marqueterie commode
Caclard sale (1911, n. 225)



Marqueterie commode
Formerly belonging to Douven Brothers

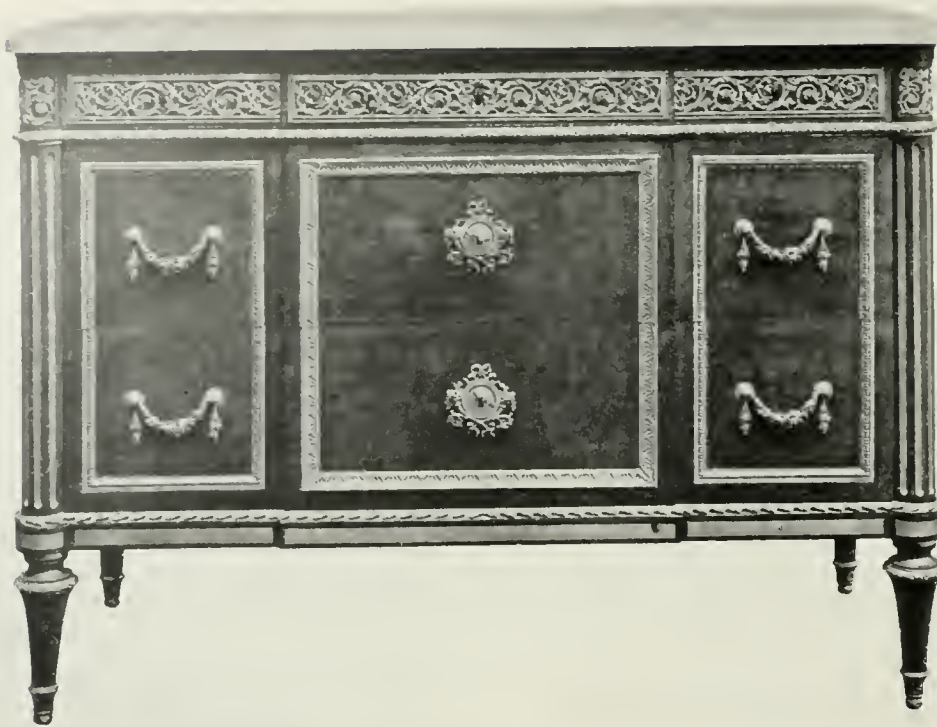


Marqueterie commode, formerly belonging to MM. Lowengard



Commode by Martin Carlin with lacquer panels
From the Château de Bellevue, Paris, Musée du Louvre

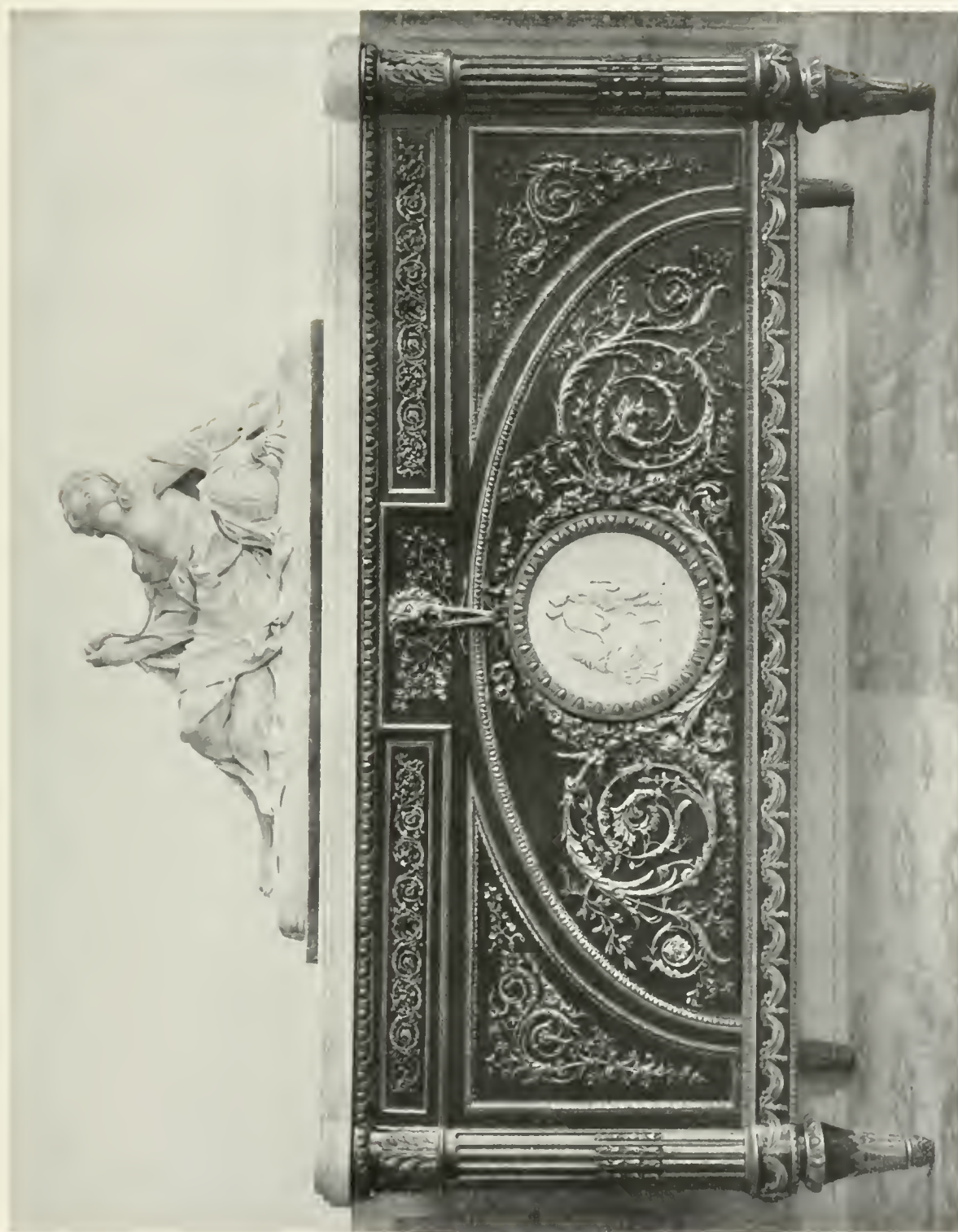
From "Le Mobilier français", E. Lévy, éd.



Commode by Benneman
Gutierrez de Estrada sale (1905, n. 178)

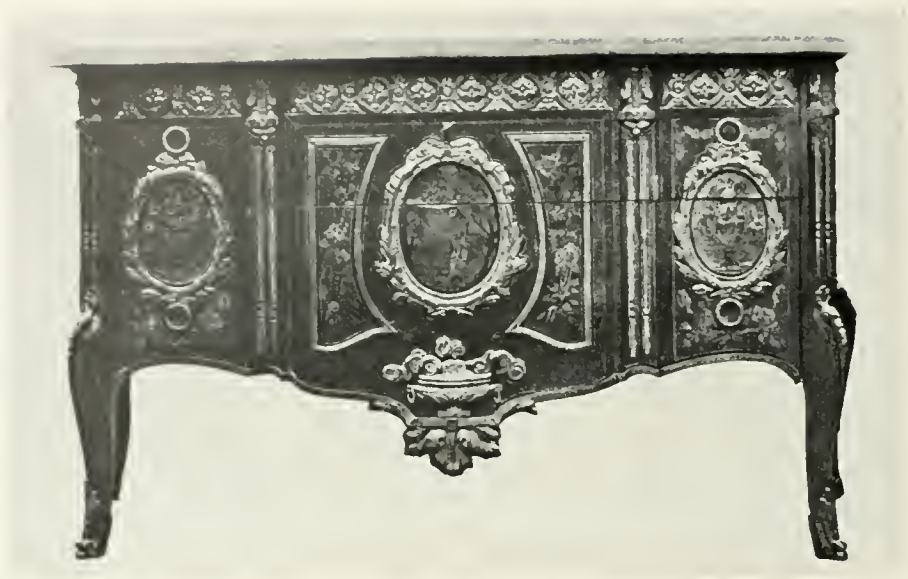


Commode by Jean François Leleu
Broct sale (1909, n. 54)



Mahogany commode with a Sèvres biscuit medallion by Benneman
Paris, Musée du Louvre

From "Le Mobilier français", E. Lévy éd.



Commode by Rubestuck

E. Cronier sale (1905, n. 152) now belonging to George A. Kessler Esq. An identical commode signed "Foullet" was sold in Paris, 17 February 1913



Commode by Riesener

Sold at Paris 23 May 1906, n. 5



Marqueterie commode
Schloss Schoppenweiher (Alsace)



Marqueterie commode
Schloss Robertsau (Alsace)



Marqueterie commode



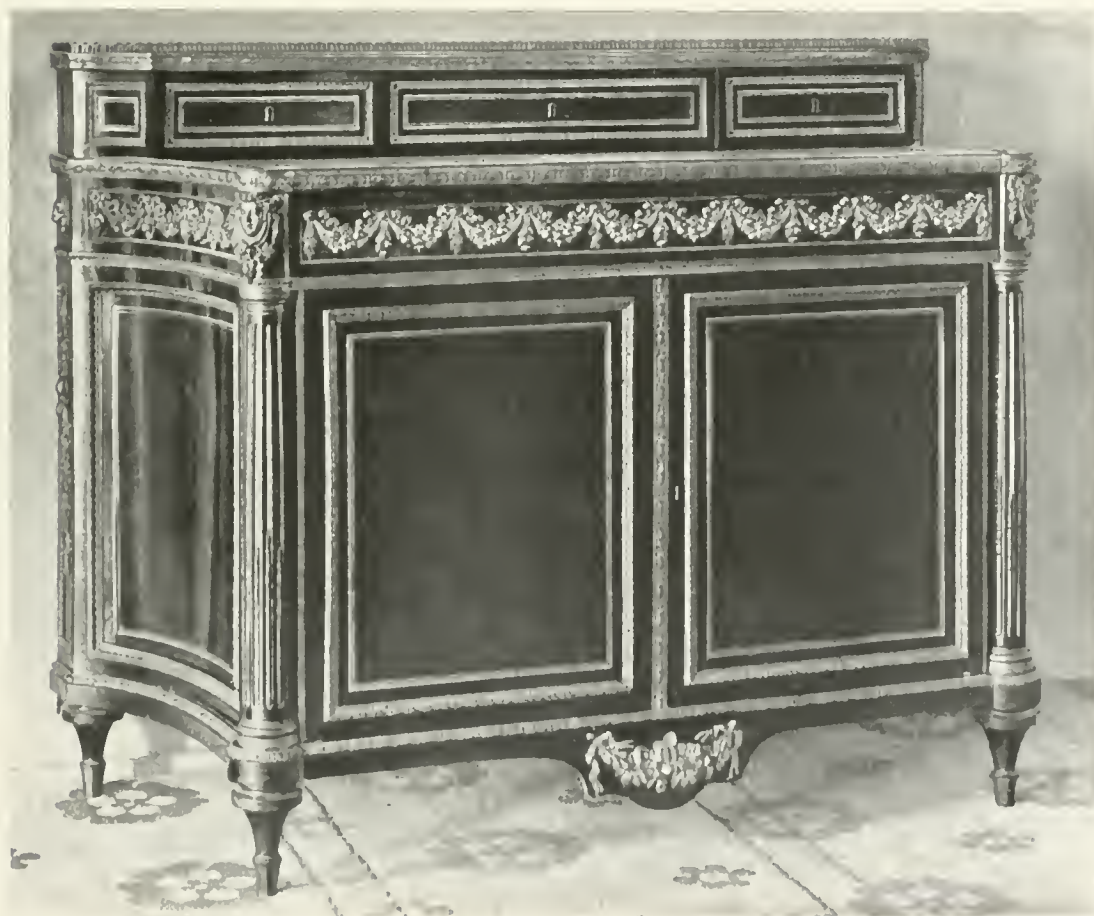
Small marqueterie commode by F. Rubestuck
Château de Langeais sale (1886) and Gutierrez de Estrada sale
(1905, n. 165)



Small marqueterie commode
Gutierrez de Estrada sale
(1905, n. 173)



Sideboard by Leleu
Gutierrez de Estrada sale (1905, v. 177)



From "Le Mobilier français", E. Lévy éd

Ebony commode by Levasseur
Paris, Musée du Louvre



Mahogany commode
Paris, Musée du Louvre



Phot. L. Pamard

Marqueterie commode
Fontainebleau



Phot. Lemarre

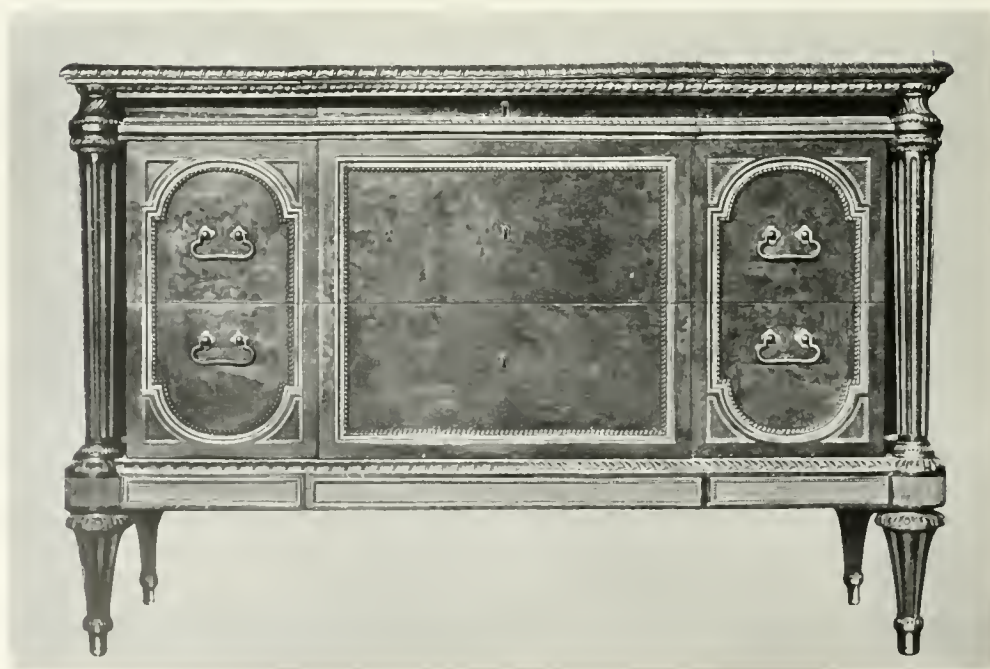
Sideboard
 belonging to M. Seligmann



Marqueterie commode
 Mandl sales (1904 and 1905)



Sideboard having belonged to MM. Lowengard



Phot. Lévy fils & Cie.

Mahogany commode
Paris, Musée du Louvre



Table with a porphyry top and mounts ascribed to Gouthière
Wallace Collection



Commode by Dubois with lacquer panels and openwork bronze mounts
Wallace Collection



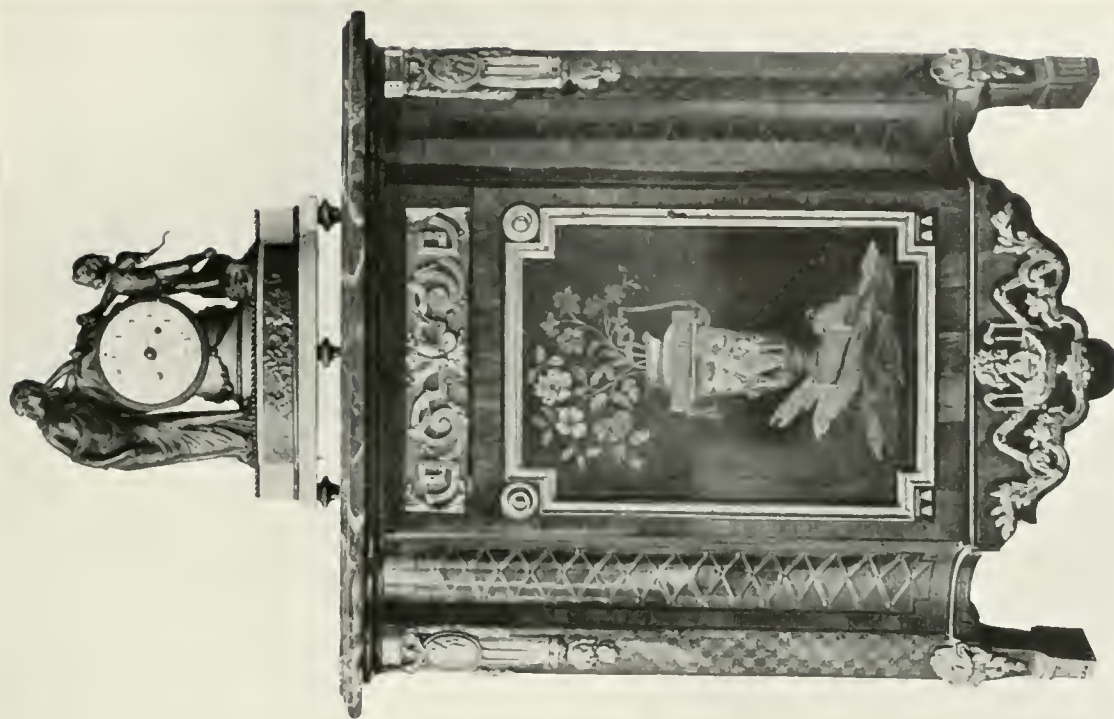
Rosewood and violetwood Encoignure
by Riesener
Formerly in the Charles Stein collection



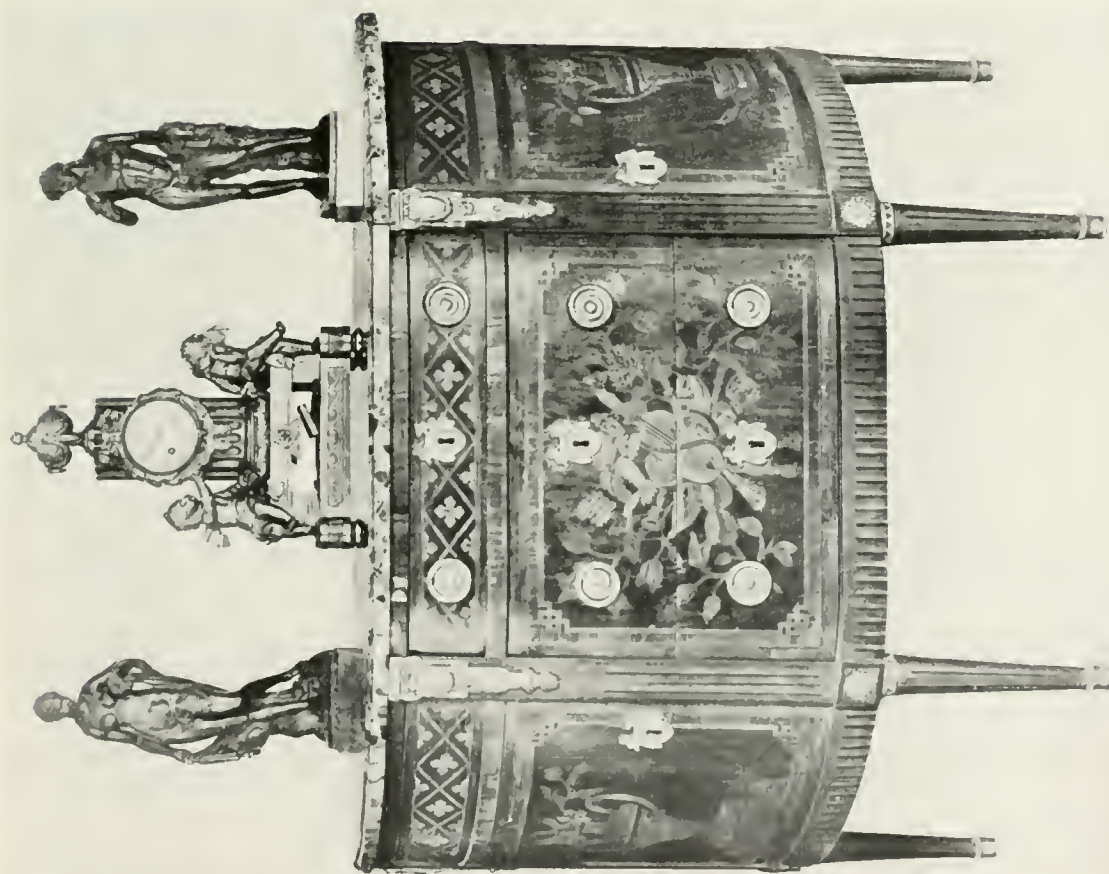
Lacquer Encoignure signed B.V.R.B.
Baron Lepic sale (1897, n. 45),
now belonging to the marquise de Ganay



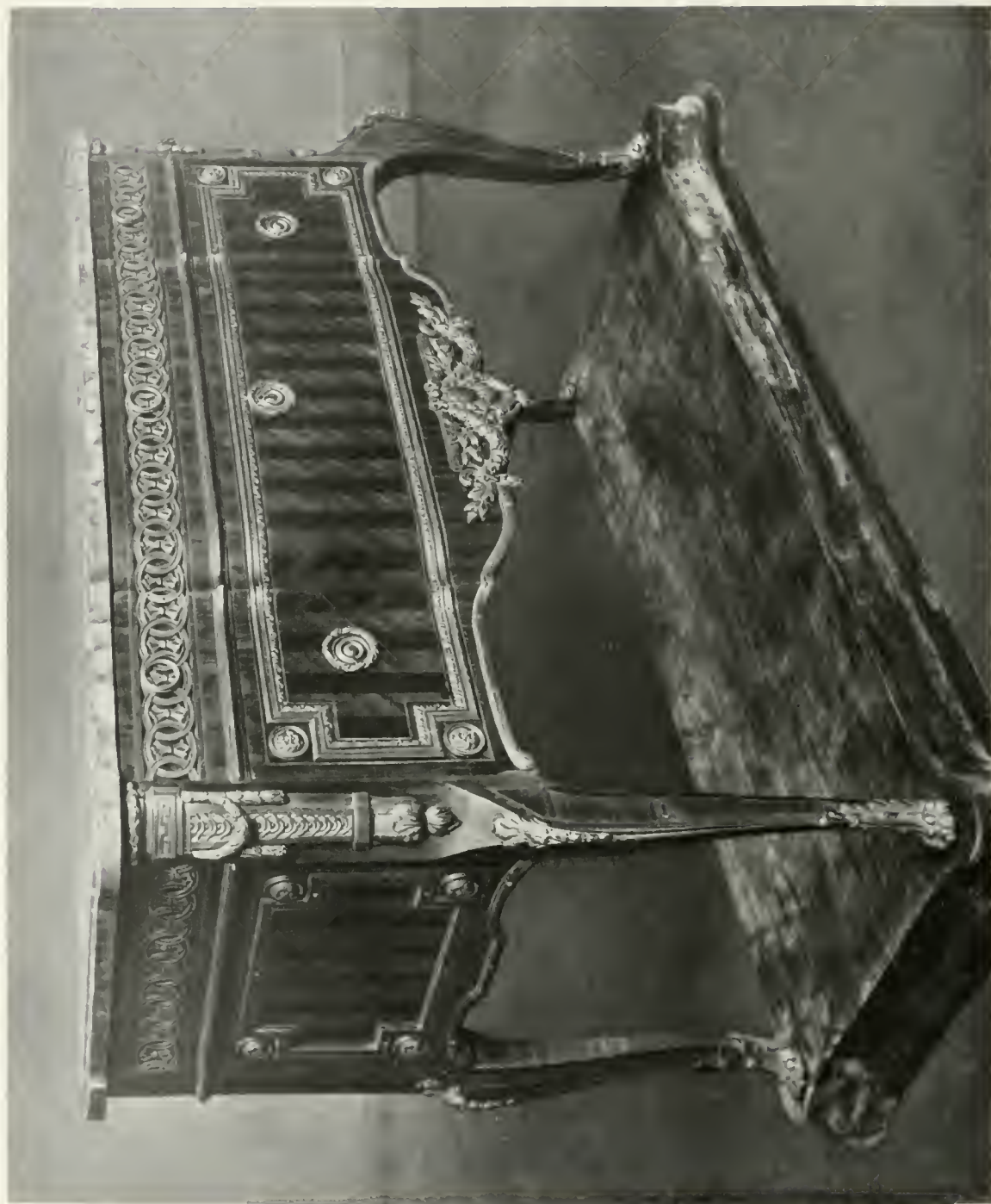
Lacquer commode signed B.V.R.B.
Purchased by the marquise de Ganay at baron Lepic's sale (1897, n. 44)



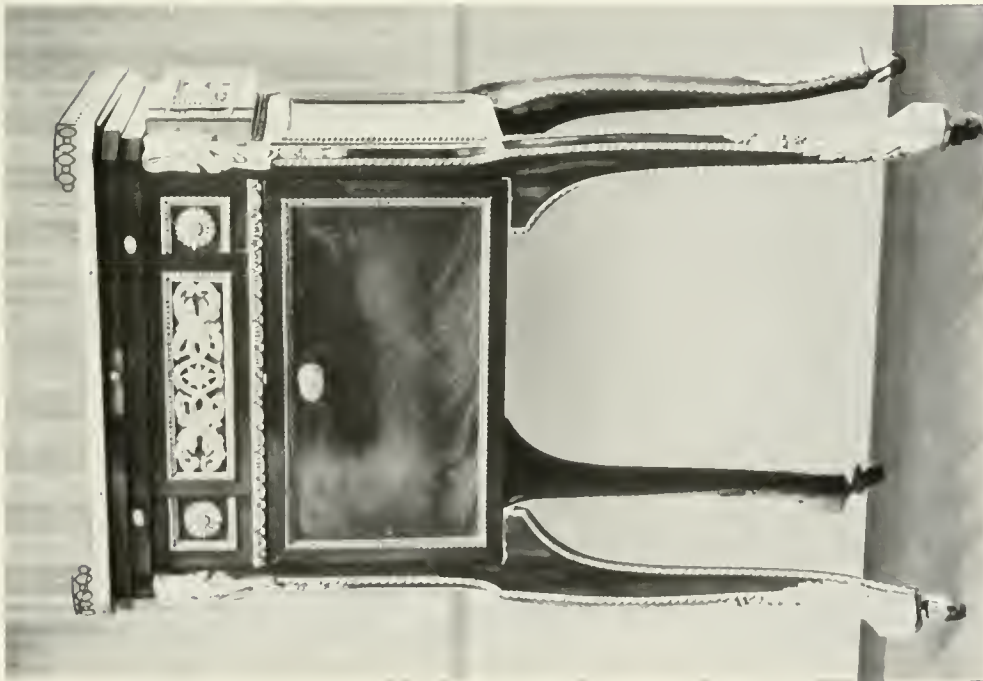
Marqueterie encoignure
Mandl sales, 1904 and 1905



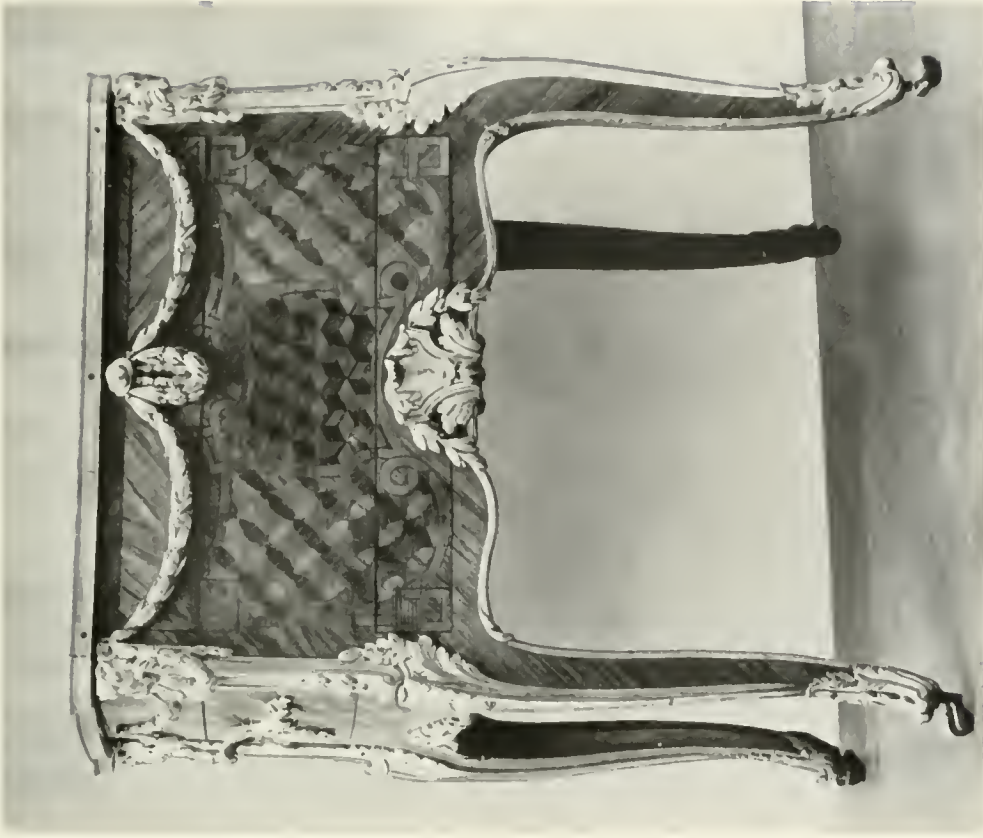
Semi-circular commode signed R. C. K. F.
Henri Charles sale (1907)



Marqueterie commode having belonged to Duveen Brothers
Now with the companion commode in J. Pierpont Morgan's collection



Small mahogany guéridon
Wallace Collection



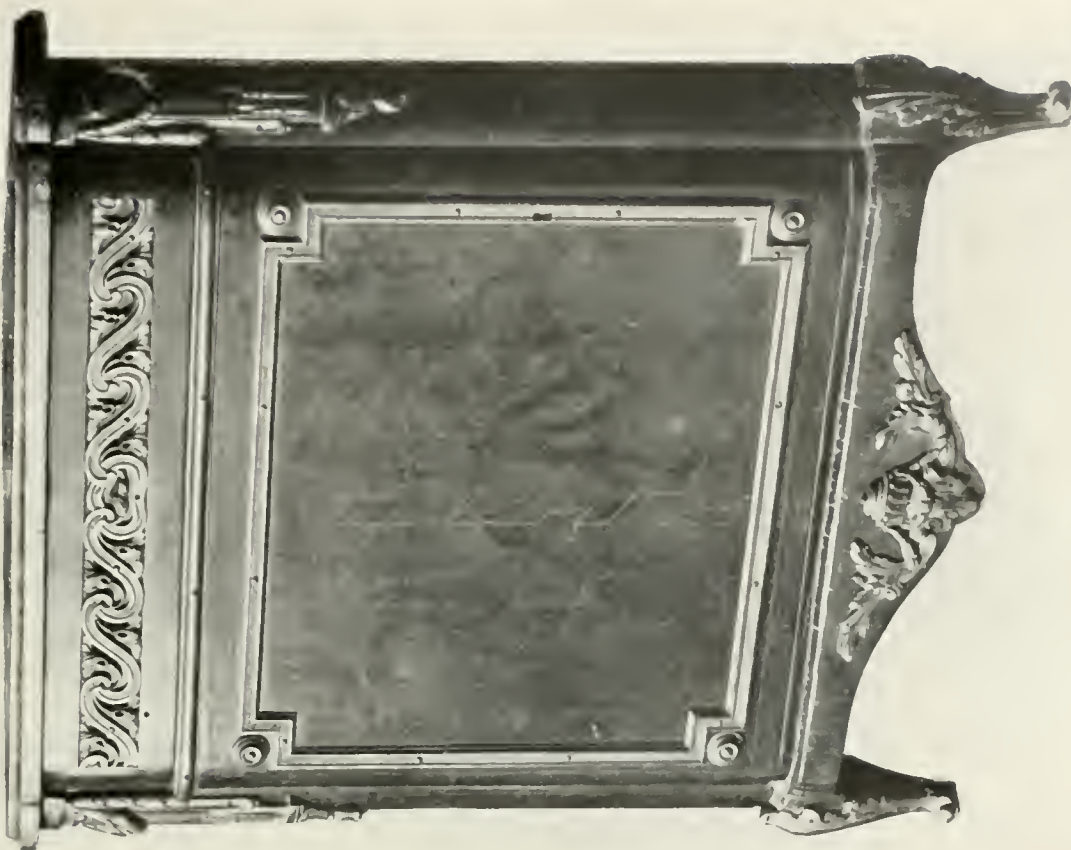
Small lady's desk in marqueterie ascribed to Oeben
Wallace Collection



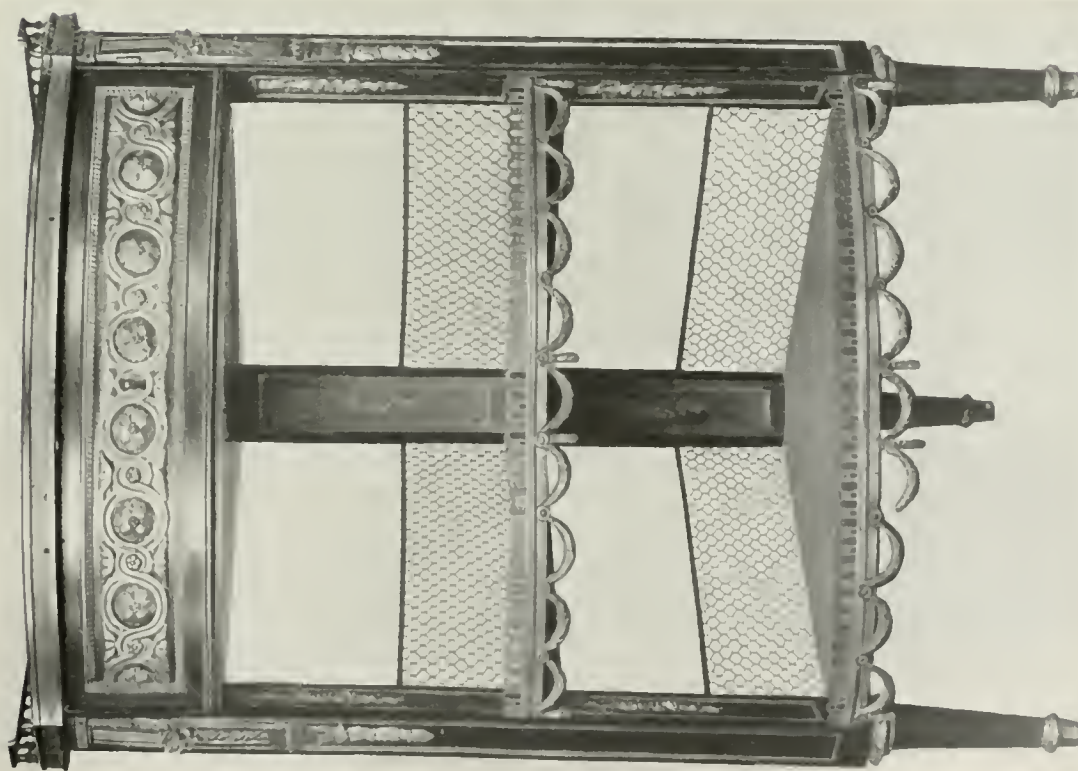
Marqueterie commode
Schloss Reichshofen (Alsace)



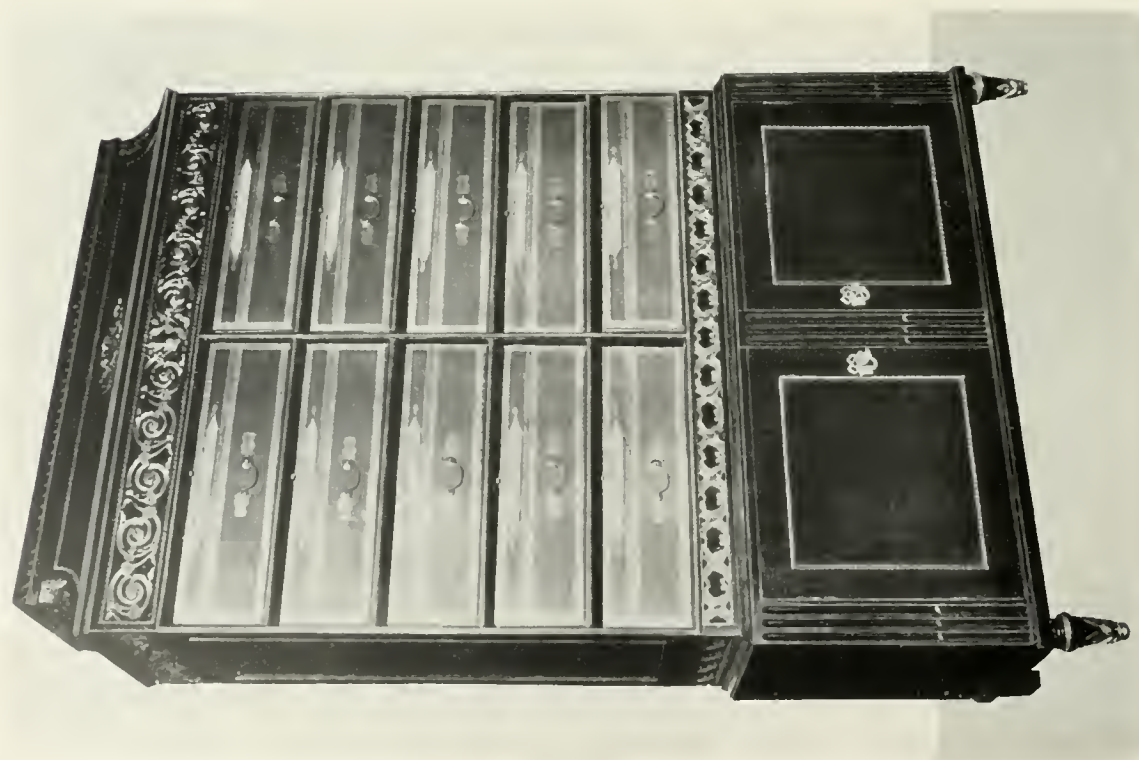
Marqueterie commode
Paris, Musée Carpevalet



Encoignure by Dautriche
Having belonged to M. Rosenberg

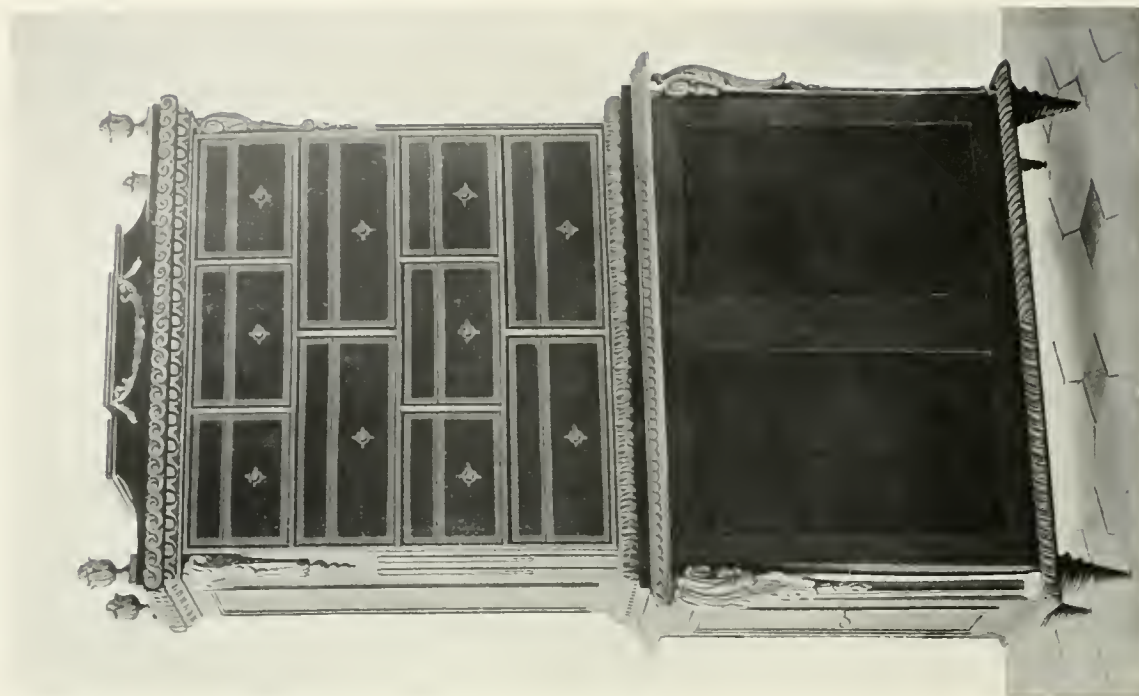


Encoignure with wirework
Formerly belonging to MM. Lowengard



Phot. Berthaud

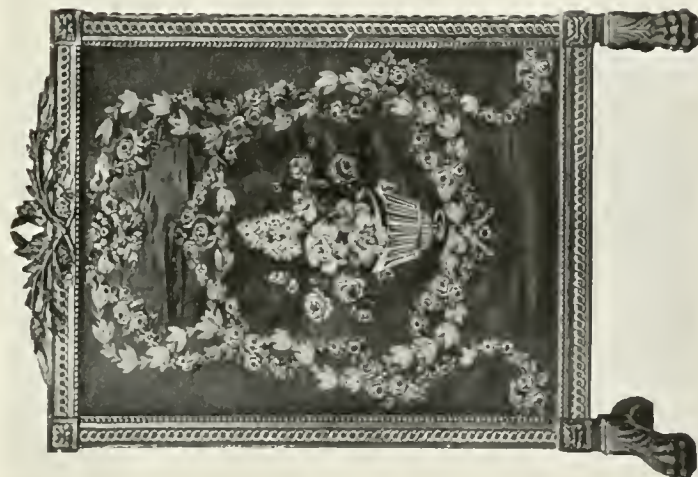
„Secrétaire à archives“
Paris, Ministère des Finances



„Secrétaire à archives“
Duc de Talleyrand's sale (1899, n. 272)



Phot. L. Pamard
Paris, Musée des Arts décoratifs

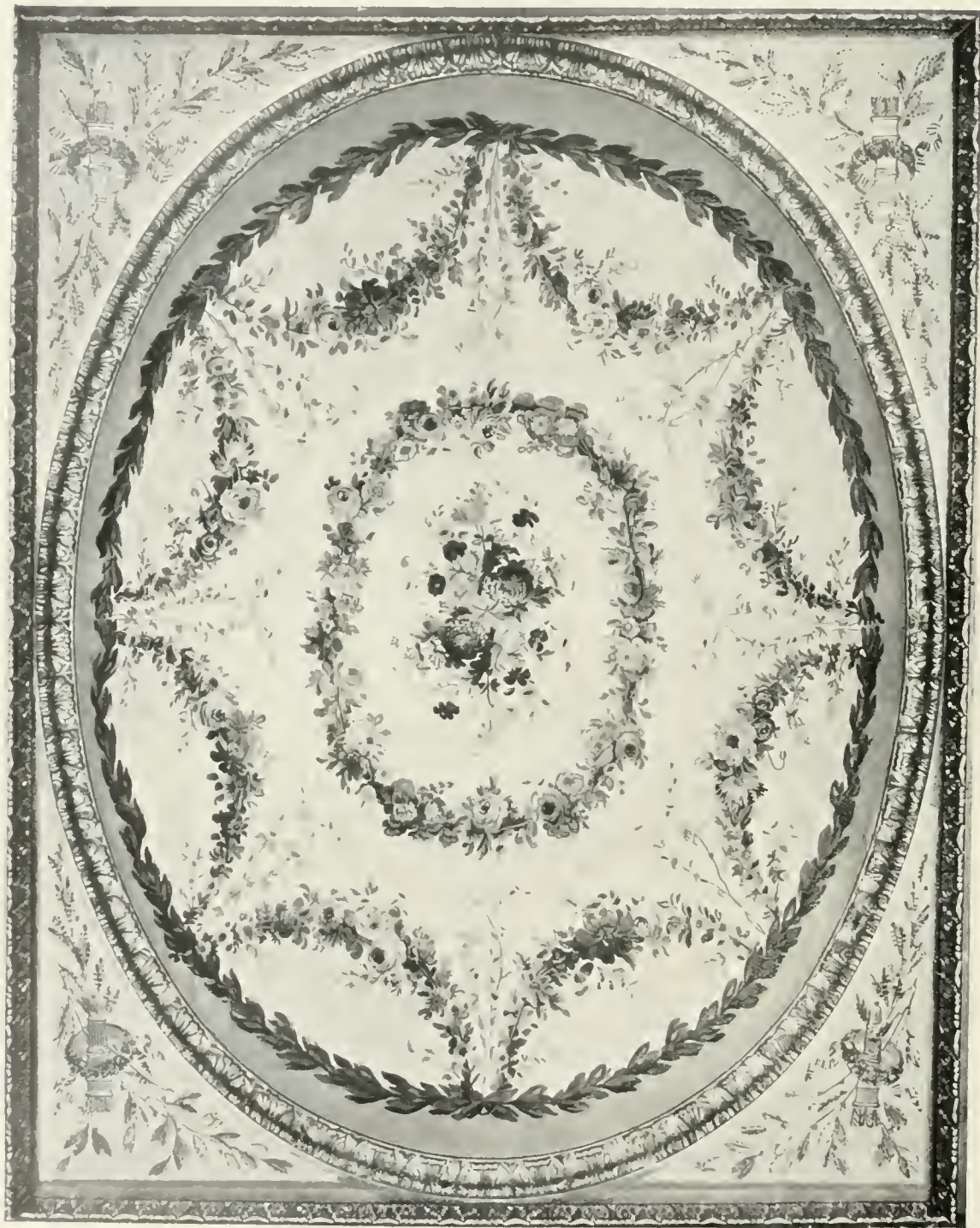


Formerly in the Seillière collection

Three carved and gilt screens



Phot. L. Pamard
Chantilly, Musée Condé



„Ciel de lit“ from the bed on the following page



State bedstead covered in tapestry

From the Hamilton palace sale (n. 1912) having also belonged to MM. Lowengard and Duveen Brothers
Now at New York, George J. Gould collection



Phot. M. Vasse

State bedstead

Paris, Collections of the Garde-Meuble



Phot. M. Vasse

State bedstead
Marseille, Musée Borély



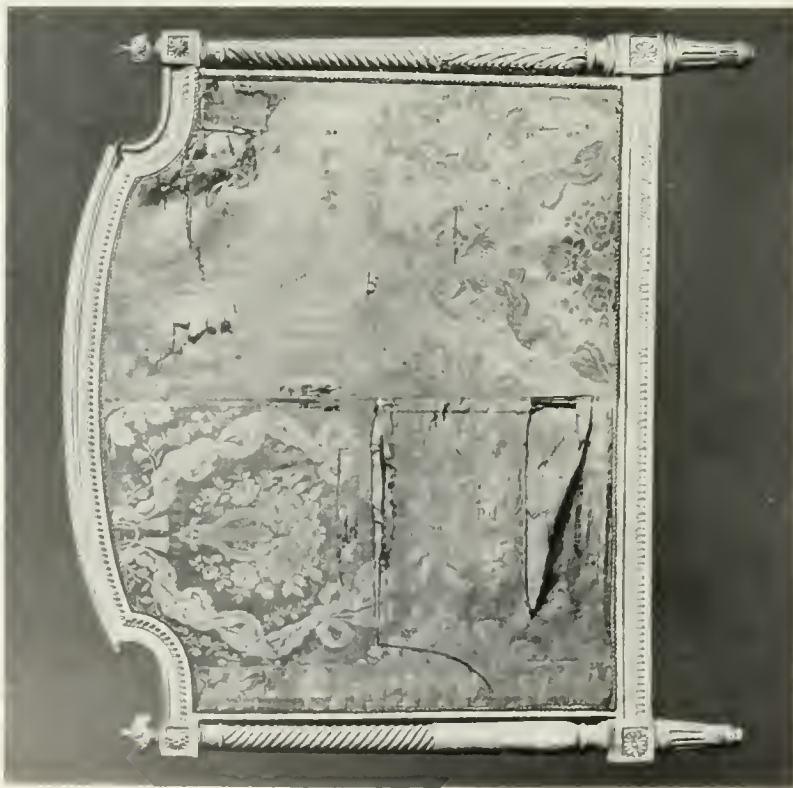
Phot. L. Pamard

Fontainebleau. — Madame de Maintenon's bedroom
with a Louis XVI bed

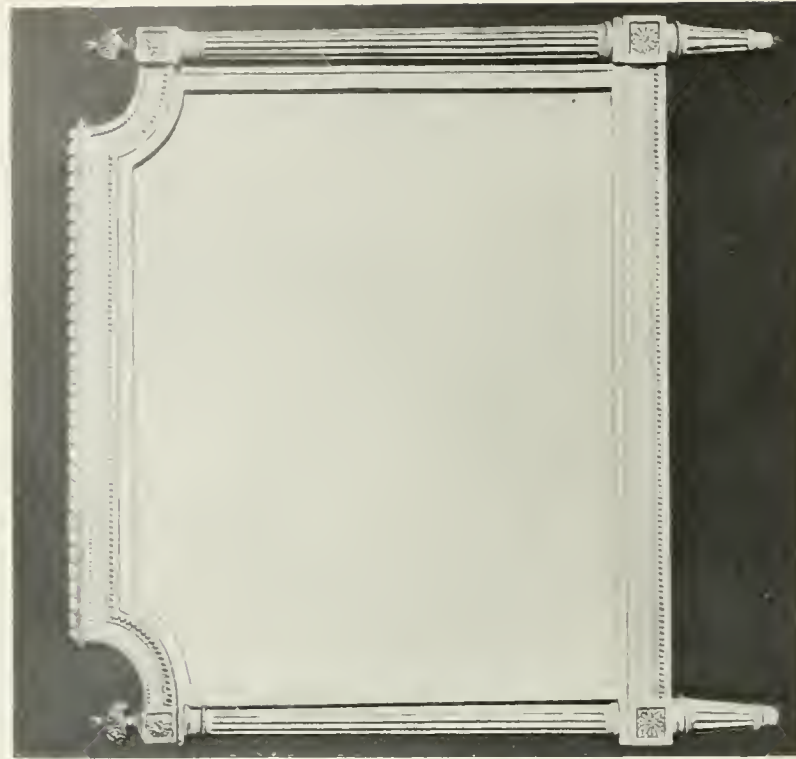


Phot. de Queller

Louis XVI bedstead



Phot. Neurdein frères

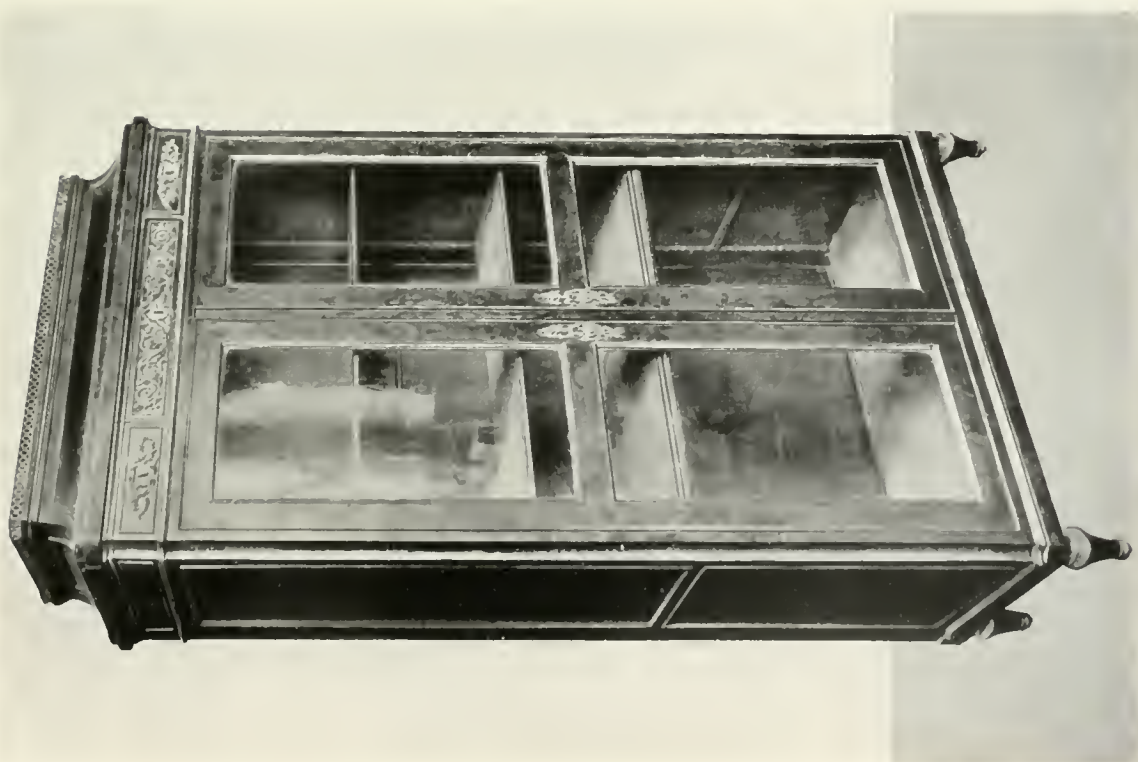


Phot. Neurdein frères

Two Louis XVI bedsteads
Paris, Collections of the Garde-Meuble



Mahogany bedstead
Paris, Musée des Arts décoratifs



Mahogany cabinet
Paris, Ministère des Finances

Phot. Berthaud



Original design formerly in the Destailleur collection of the cabinet on the following page



Cabinet with Sèvres plaques
Belonging to baroness Alice de Rothschild, Waddesdon



Ormolu mounts; the middle one from Queen Marie-Antoinette's jewel cabinet



From „L'Exposition de 1900". E. Lévy éd.

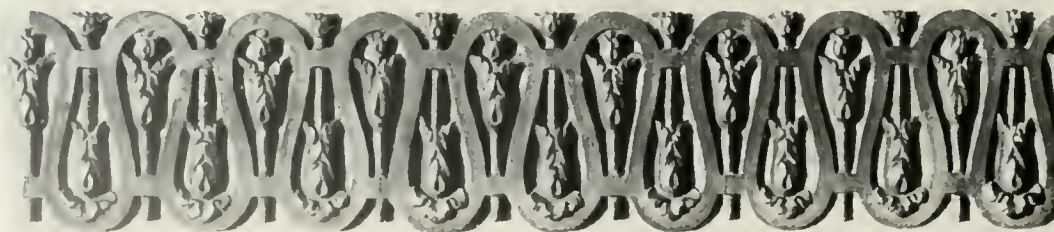
Queen Marie-Antoinette's jewel cabinet, by Schwerdfeger, Degault and Thomire
Musée de Versailles



Phot. Berthaud

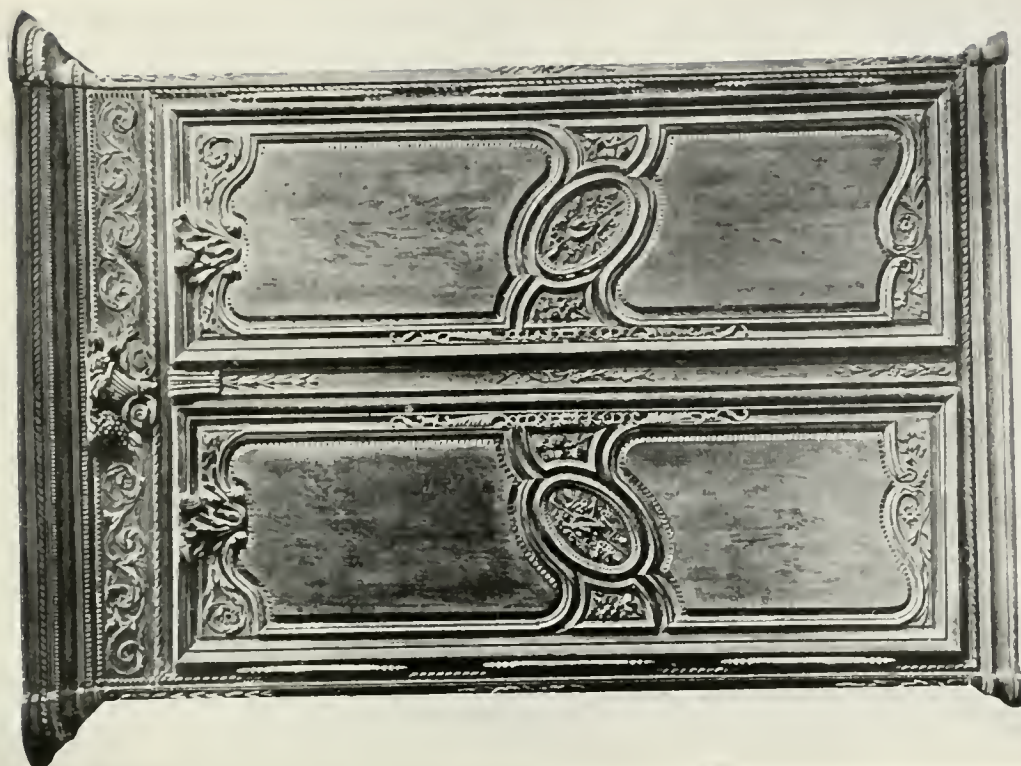
Bureau à cylindre and cabinet

From the collection of Lord Clifdeu, Ph. Sichel sale (1899, nn. 549 and 551)



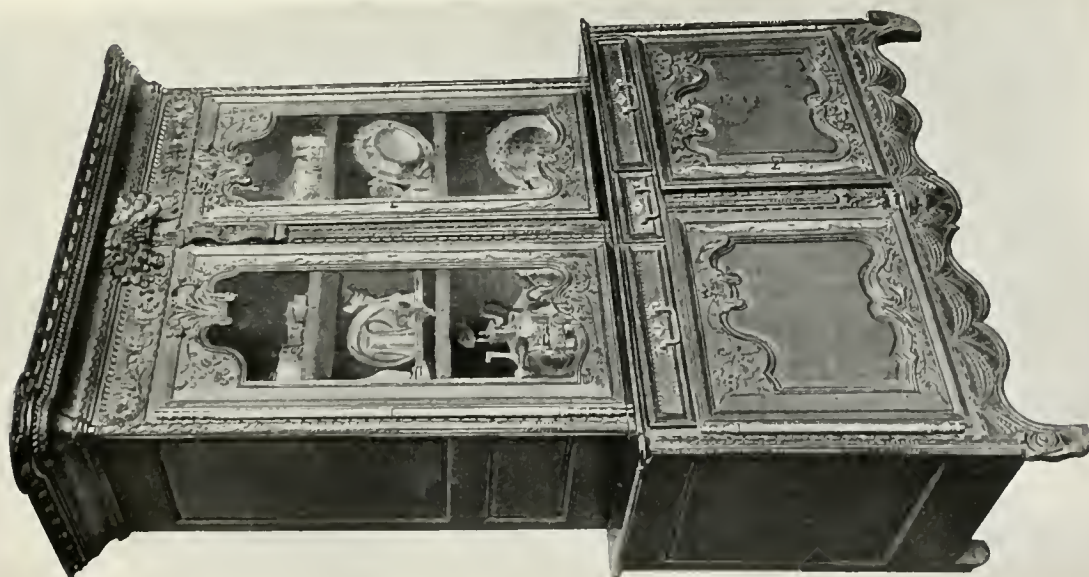
Ormolu mount

Paris, Musée des Arts décoratifs



Phot. de Queller

Carved wood cupboard
Château de Radennece (Finistère)



Phot. de Queller

Carved wood buffet
belonging to Mme Amyot d'Inville

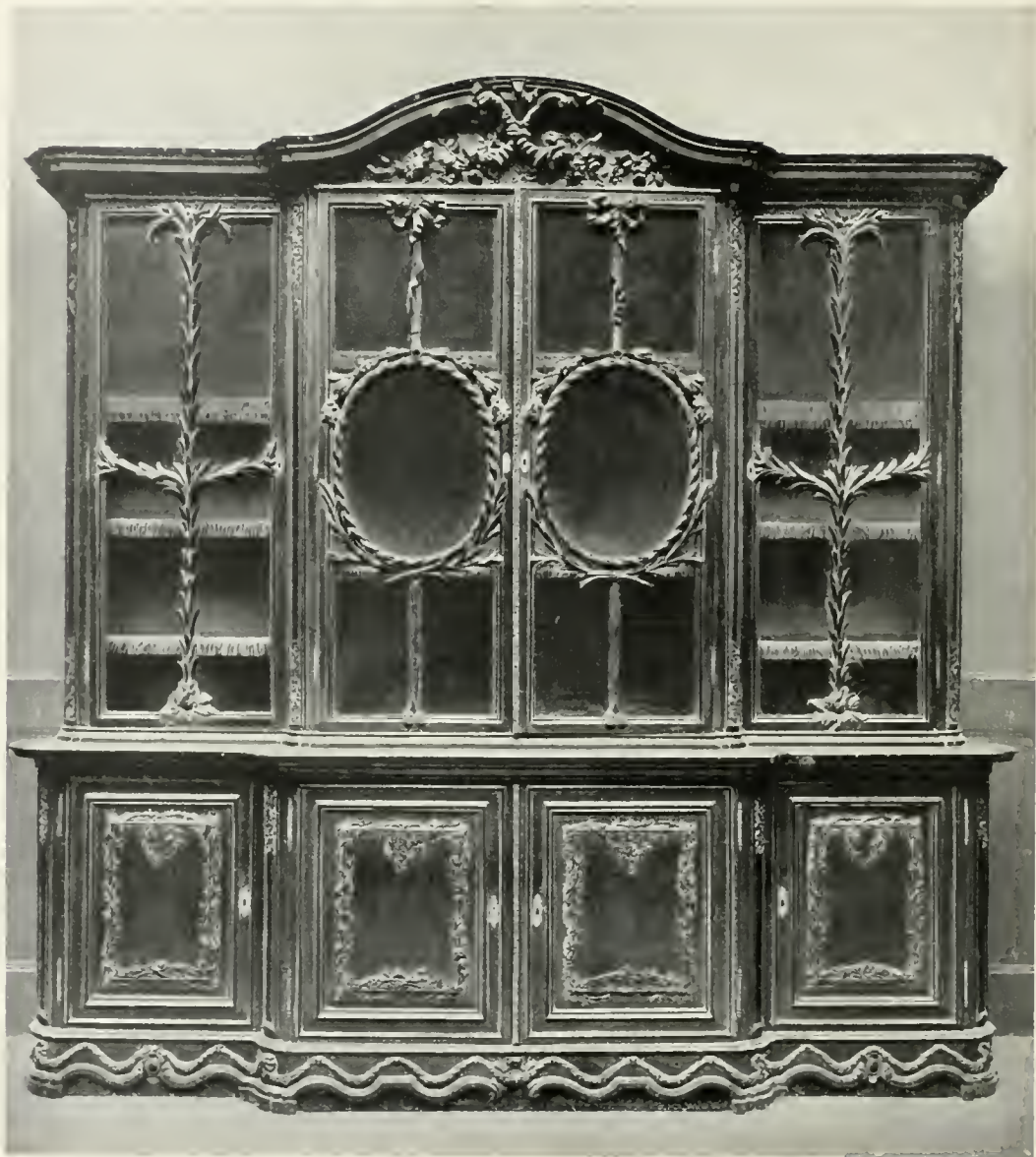


Carved wood sideboard
Cologne, Kunstgewerbe-Museum



Secrétaire

Brussels, Musées Royaux du Cinquantenaire



Buffet in oak
Brussels, Musées Royaux du Cinquantenaire



Buffet in oak
Brussels, Musées Royaux du Cinquantenaire



Buffet

Brussels, Musées Royaux du Cinquantenaire



Buffet in oak
Brussels, Musées Royaux du Cinquenaire



Secrétaire

Brussels, Musées Royaux du Cinquantième



Carved wood cupboard
Cologne, Kunstgewerbe-Museum

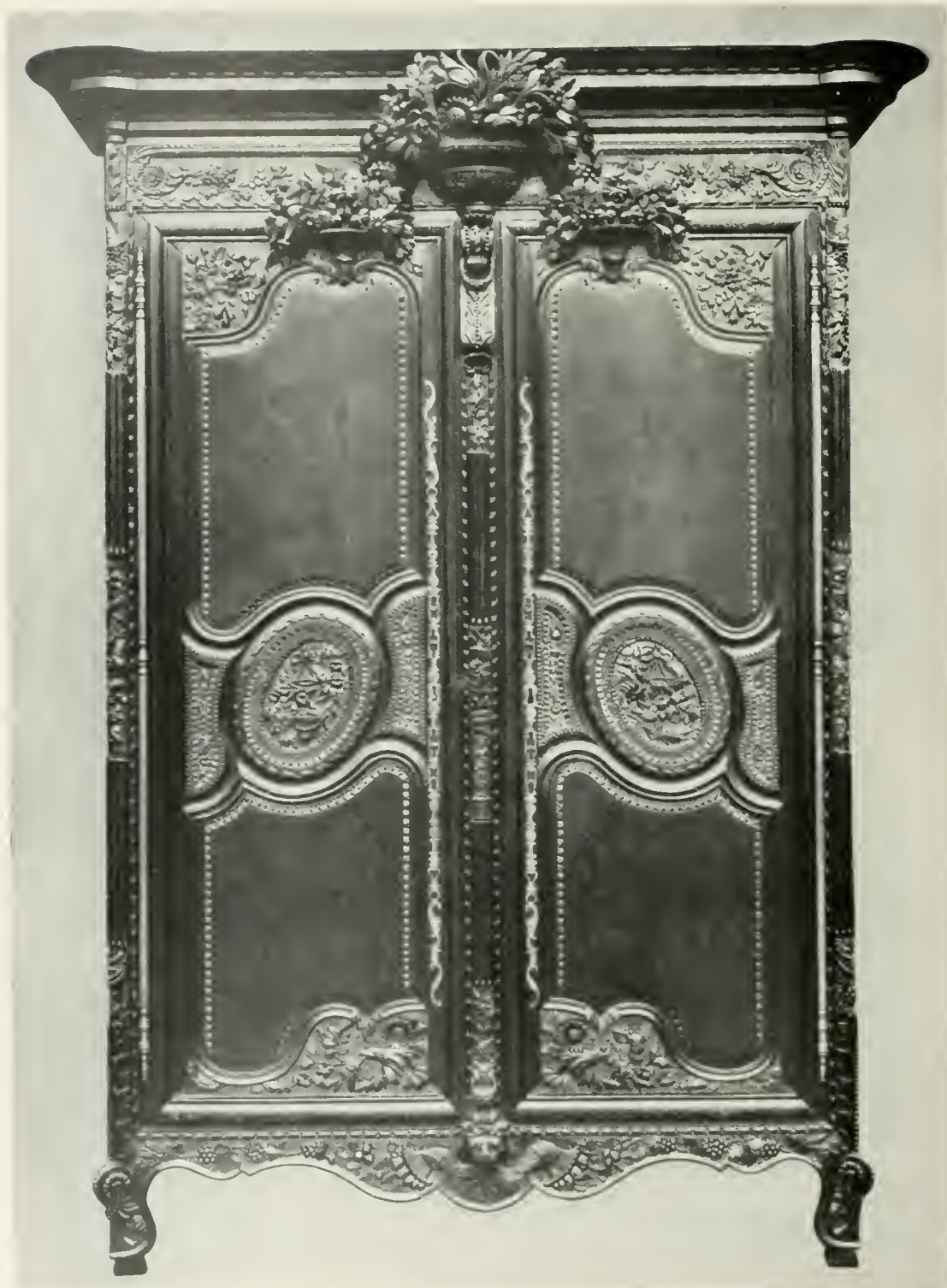


Phot. Revue de l'Art décoratif

Norman carved oak cupboard
belonging to M. Louis Deglatigny, Rouen

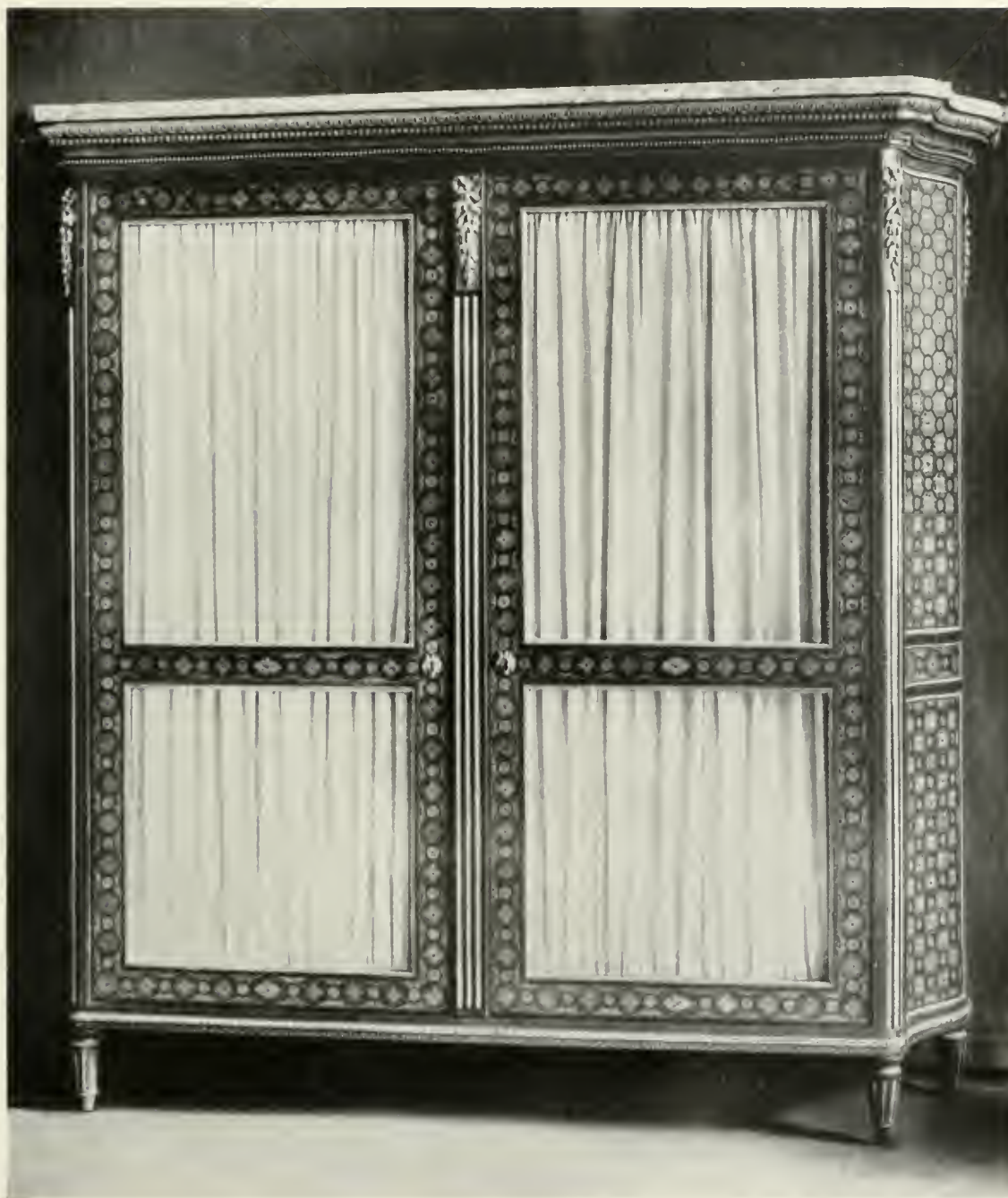


Norman carved wood cupboard
in the Museum at Reichenberg (Bohemia)



Phot. Revue de l'Art décoratif

Norman carved wood cupboard
Belonging to M. George Fromage at Darnétal near Rouen



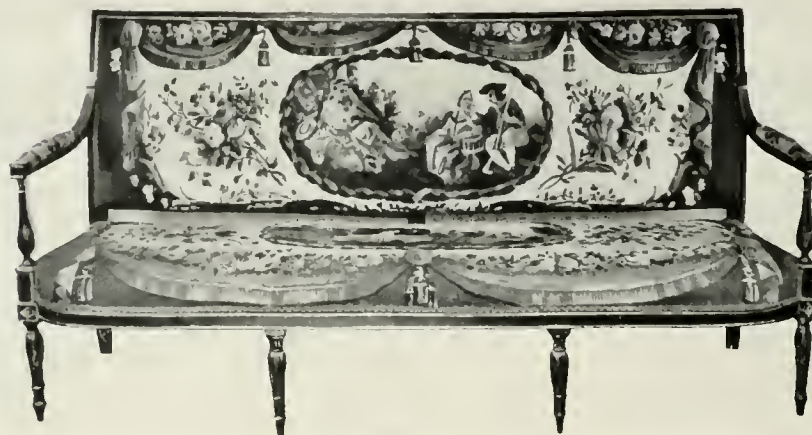
Phot. Lemarre

Marqueterie cabinet from the Mairie at Bordeaux
Belonging to M Schumann



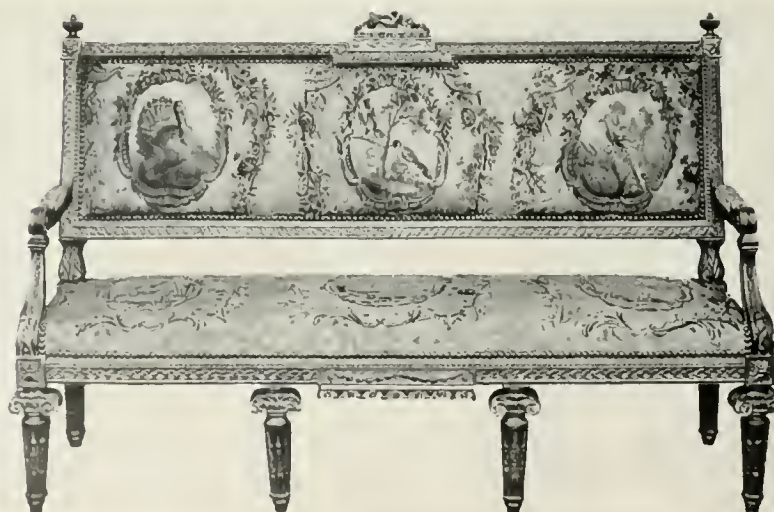
Phot. Berthaud

Canapé covered in tapestry
Rainneville sale (1902, n. 294)



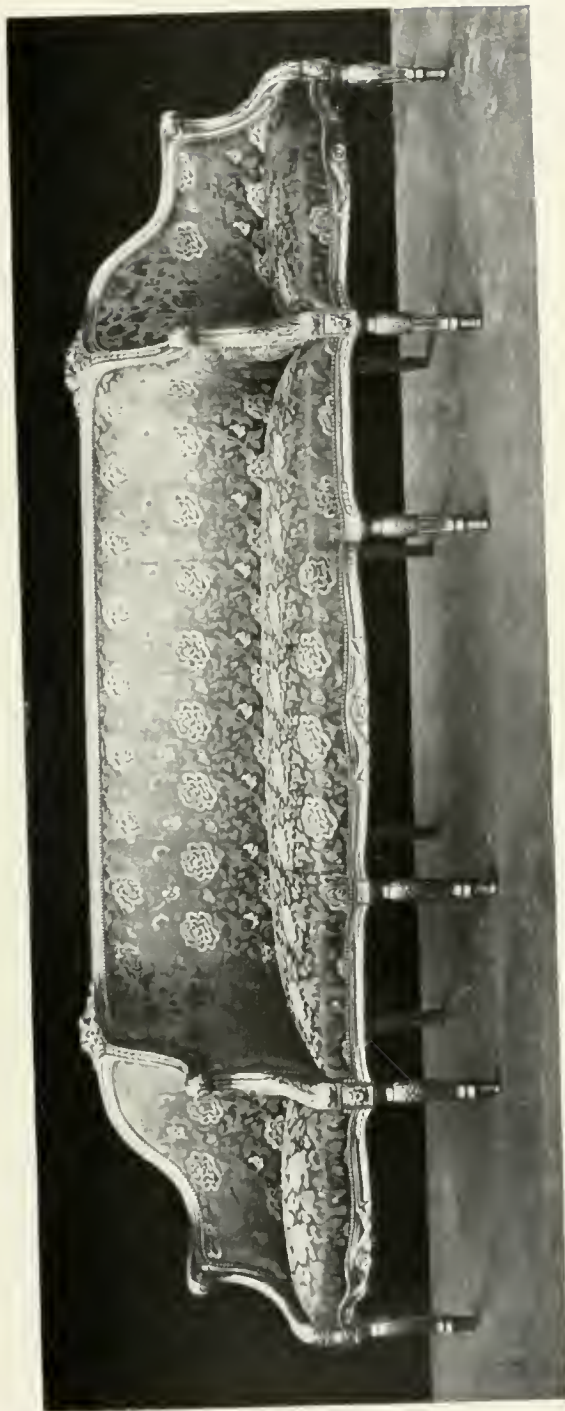
Phot. Berthaud

Canapé covered in tapestry
Rainneville sale (1902, n. 293)

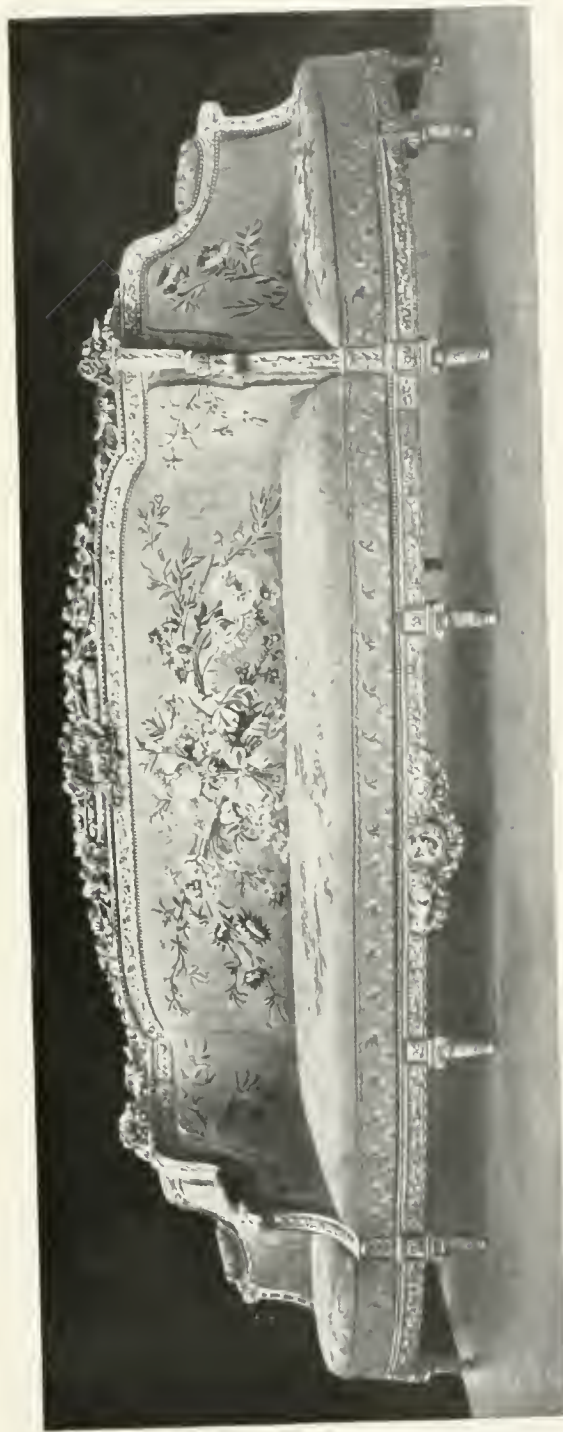


Phot. Berthaud

Canapé covered in tapestry
Sold at Paris, 16 December 1905, n. 19



Confidente. Hamilton palace sale (n. 1910)



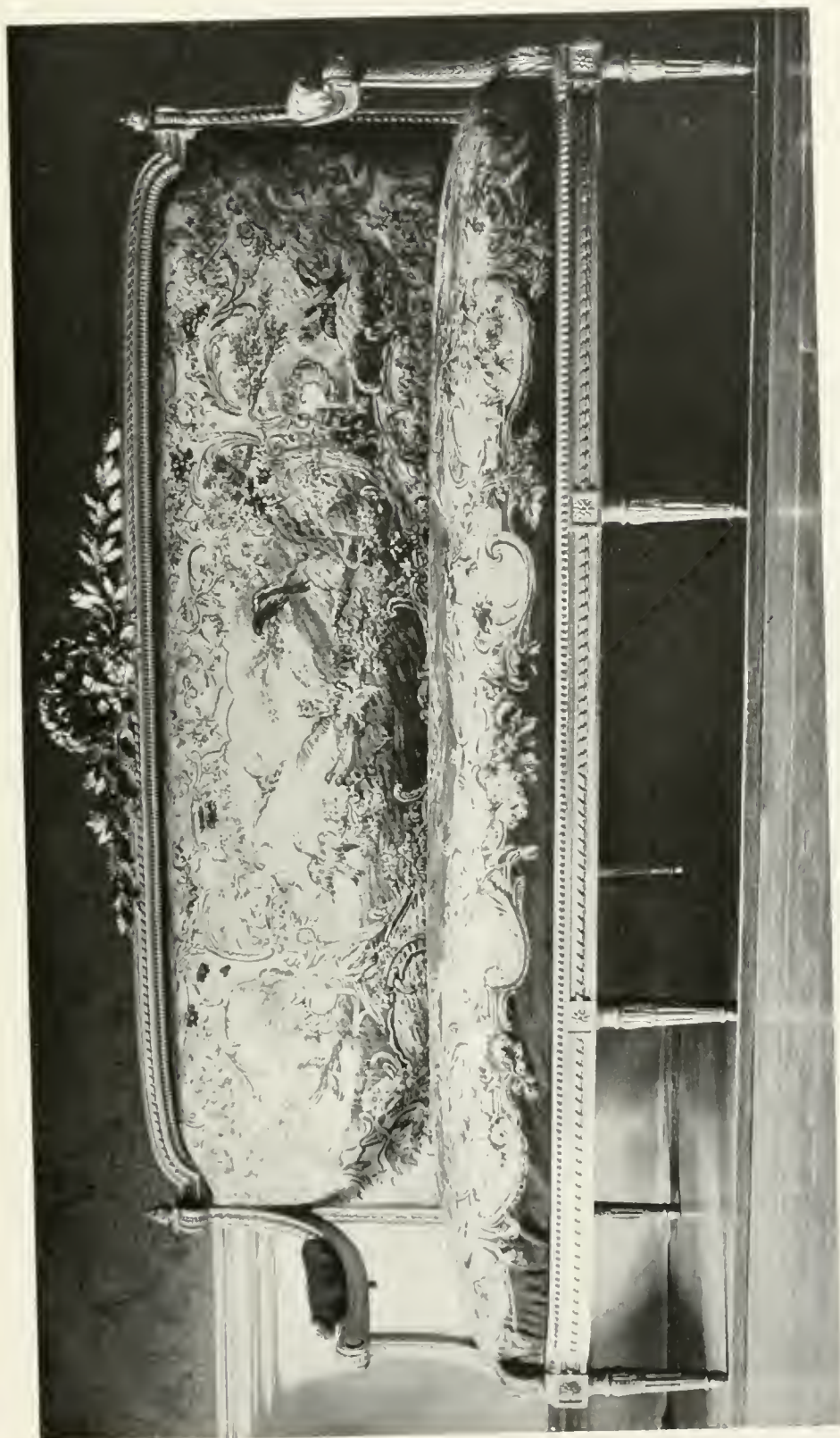
Confidente from the royal furniture at Versailles

Hamilton palace sale (n. 1902), subsequently in the collection of the marquis Da Fos at Lisbon



Phot. Berthaud

Large canapé, having belonged to MM. Lowengard

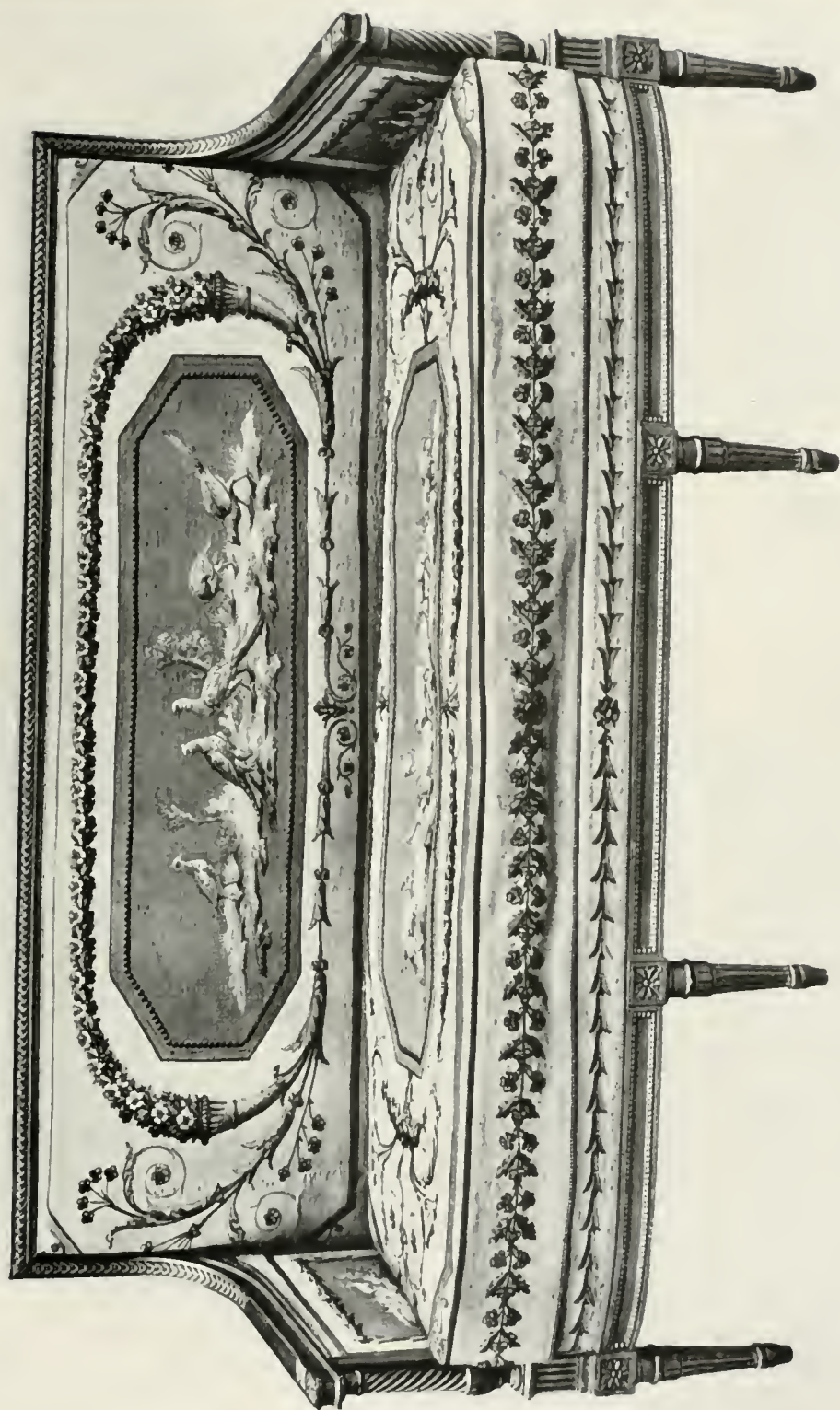


Large canapé covered with Beauvais tapestry from designs by Oudry
Wallace Collection

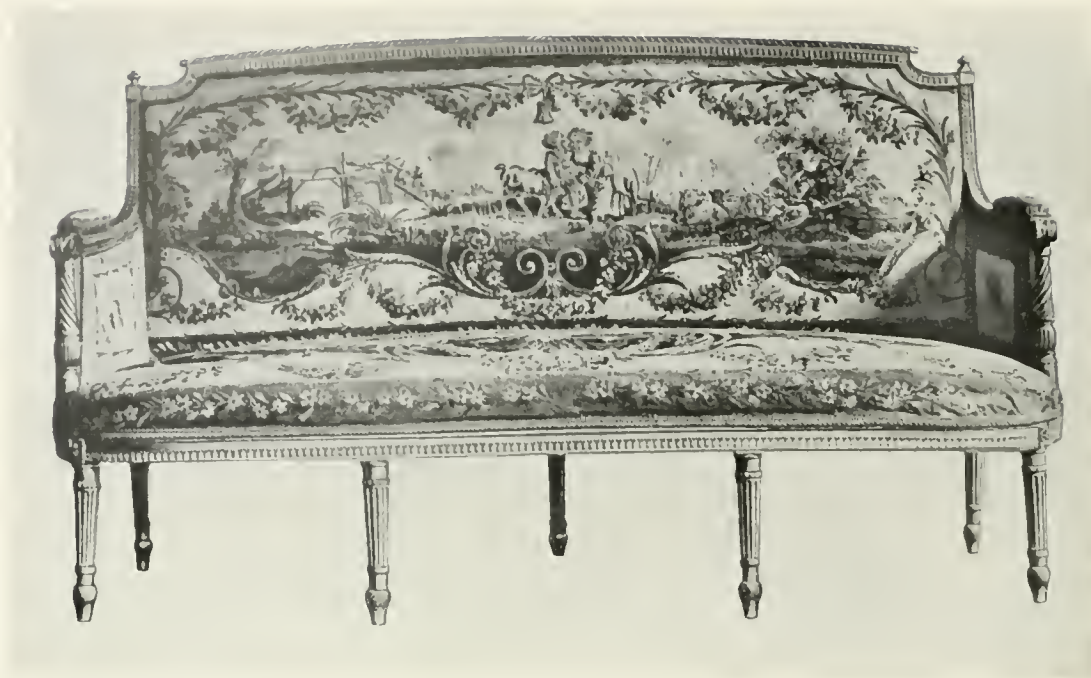


Large canapé

Marquise F. S. sale (27 Nov. 1909, n. 5)



Large canapé covered in tapestry
Sold at Paris, 13 April 1905, n. 284



Large canapé
Nelly Nieuwstraten sale (1904, n. 142)



Large canapé signed C. J. V. M.
Sold at Paris 23 May 1906, n. 6



Canapé, bergère and armchair covered in tapestry
Schloss Robertsau (Alsace)



Canapé ascribed to Riesener

Paris, Musée des Arts décoratifs



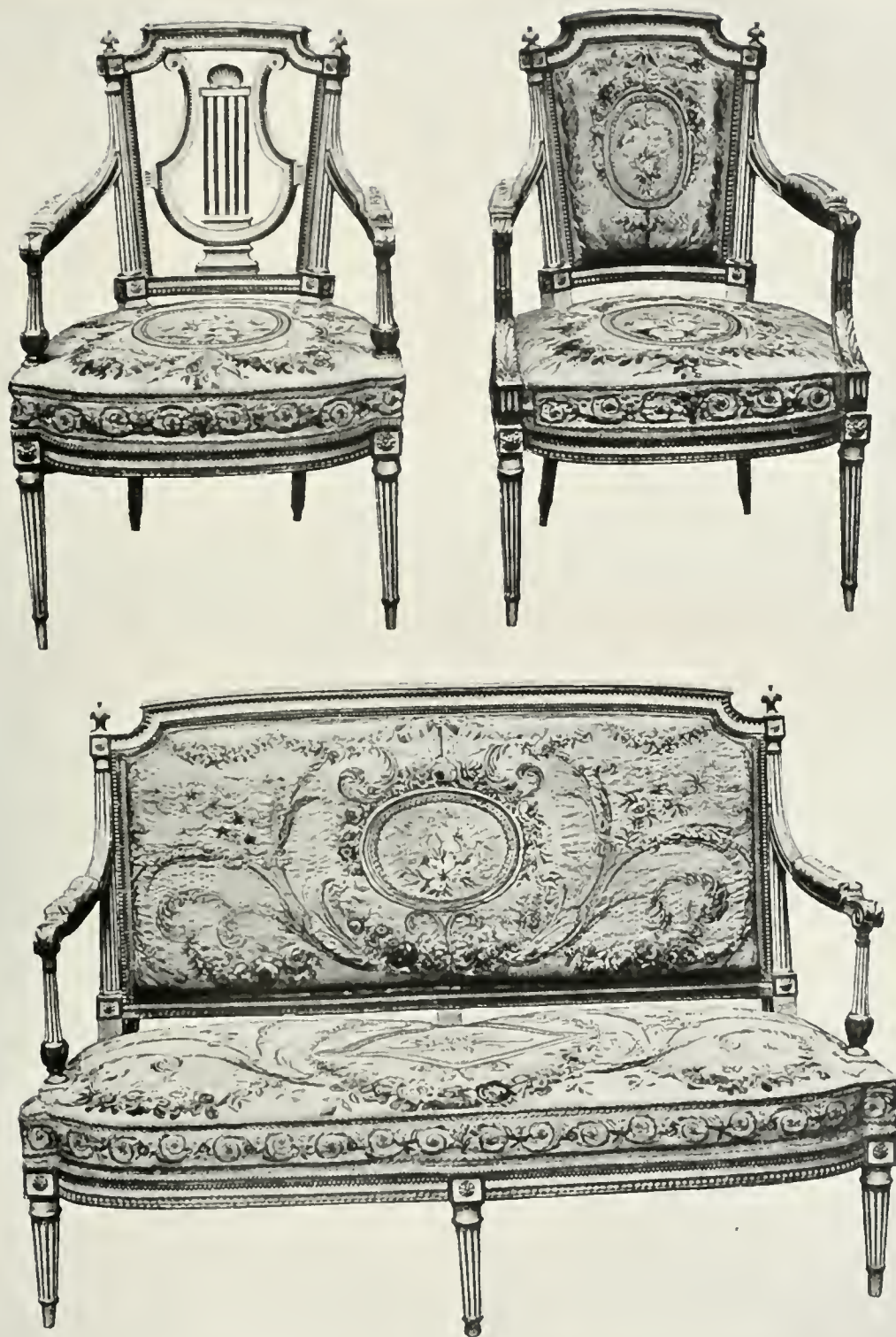
Phot. L. Farnard

Footstool. Paris, Musée des Arts décoratifs

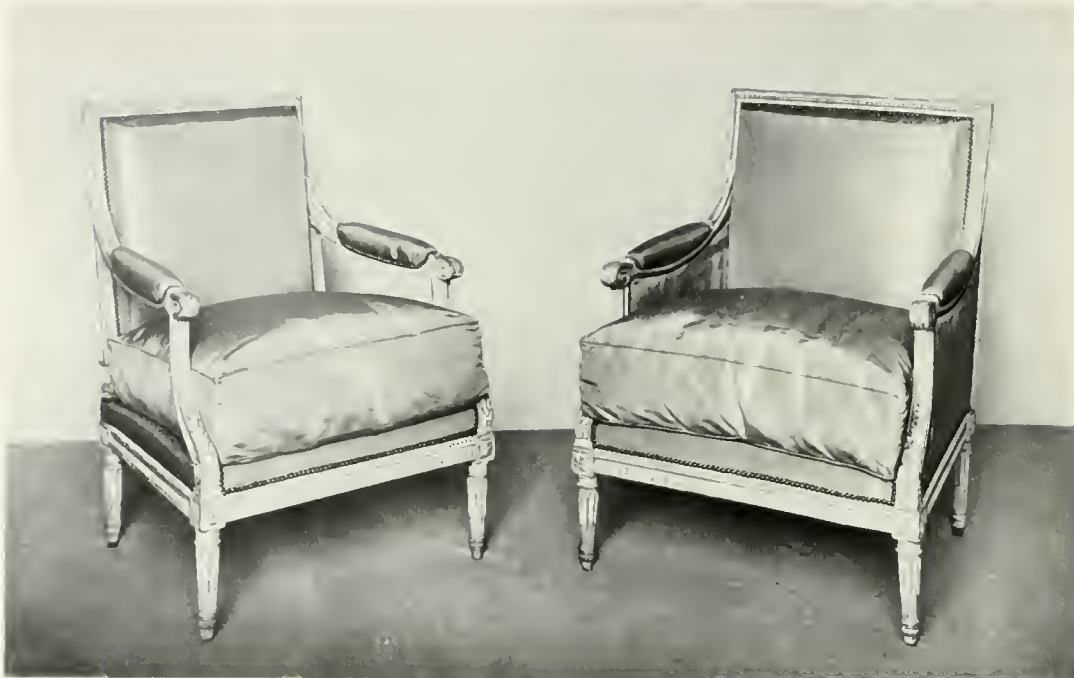


Phot. L. Farnard

Two footstools. Château de Compiègne



Armchairs and canapé with tapestry from designs by Salembier
Henri Say sale (1908, n. 35); now in the Say collection, Paris



Armchair and bergère by Pluvinet
Jacques Doucet sale (1912, n. 293)



Canapé belonging to the Musée des Arts décoratifs, Paris



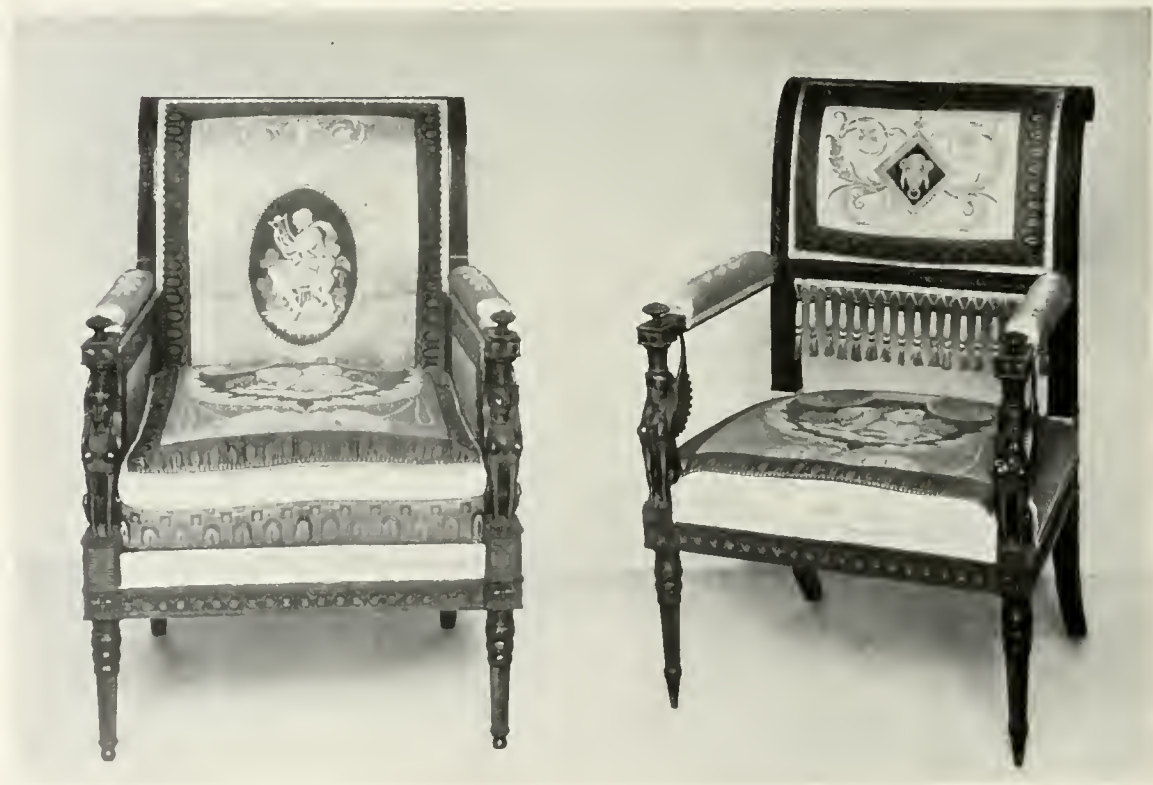
Canapé by Jacob

Paris, Collection of comte L. R. de Grammont, Jacques Doucet sale (1912, n. 292)



Armchair and bergère by Pluvinet

Jacques Doucet sale (1912, n. 293)

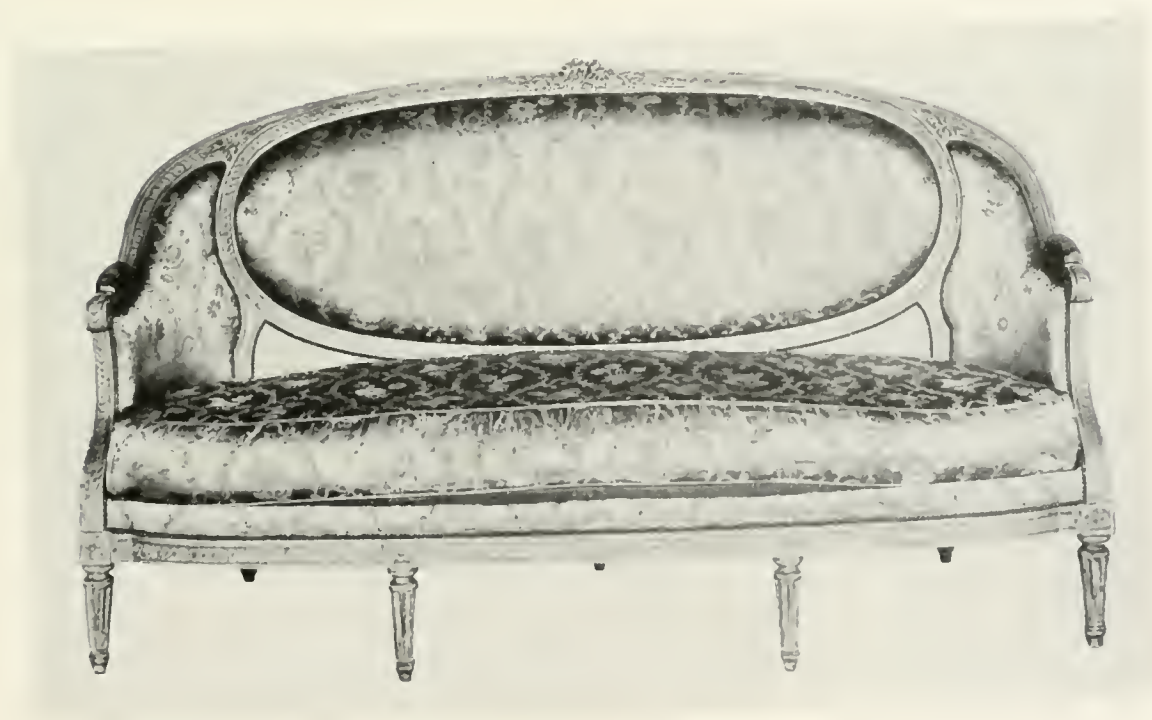


Mahogany canapé, bergère and armchair, covered in silk
Jacques Doucet sale (1912, n. 295)



Phot. L. Pamard

Small canapé
Château de Compiègne



Canapé by Jacob covered in blue silk
Dreyfus-Gonzales sale (1896)



Small canapé covered in tapestry
Marquise F. S. sale (27 November 1909)



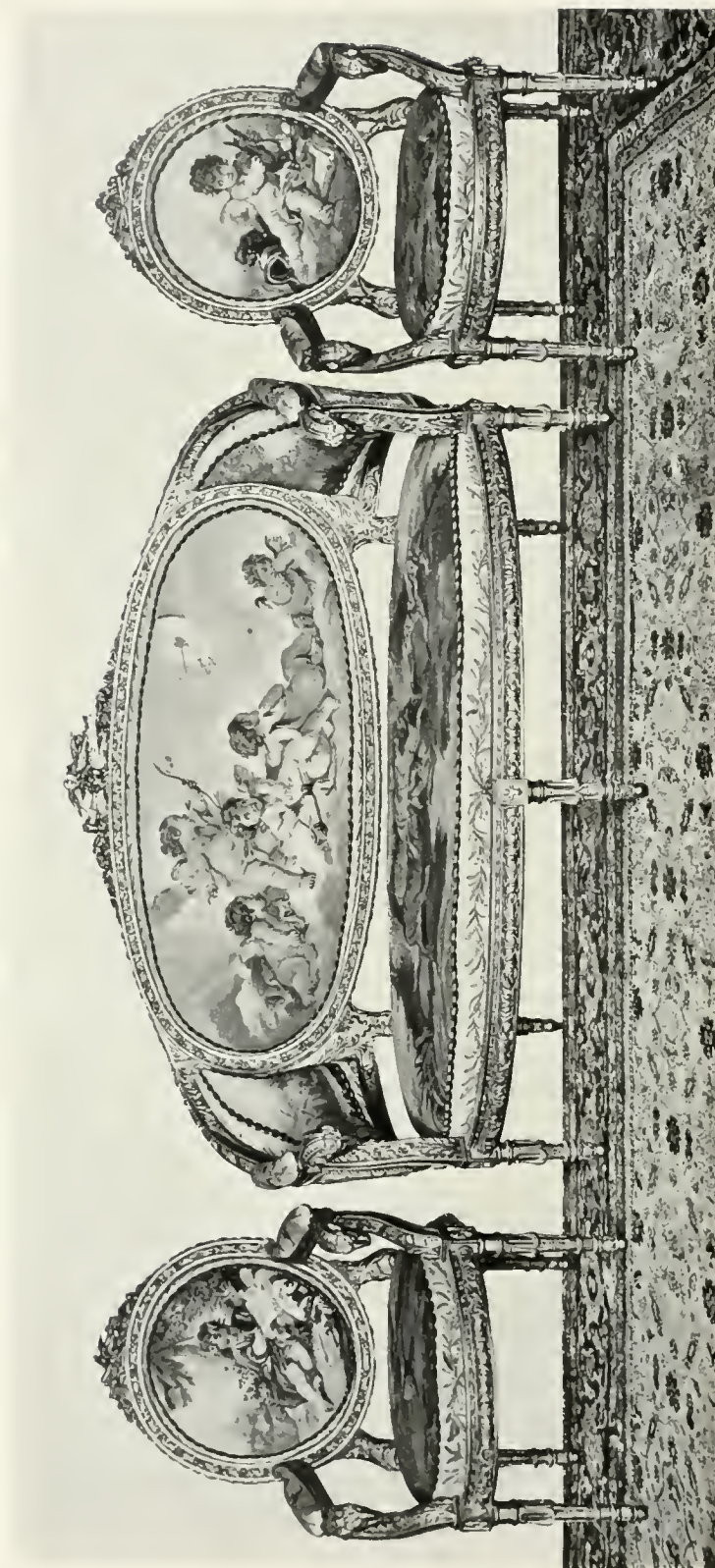
Armchair
Marquise F. S. sale (27 November 1909)



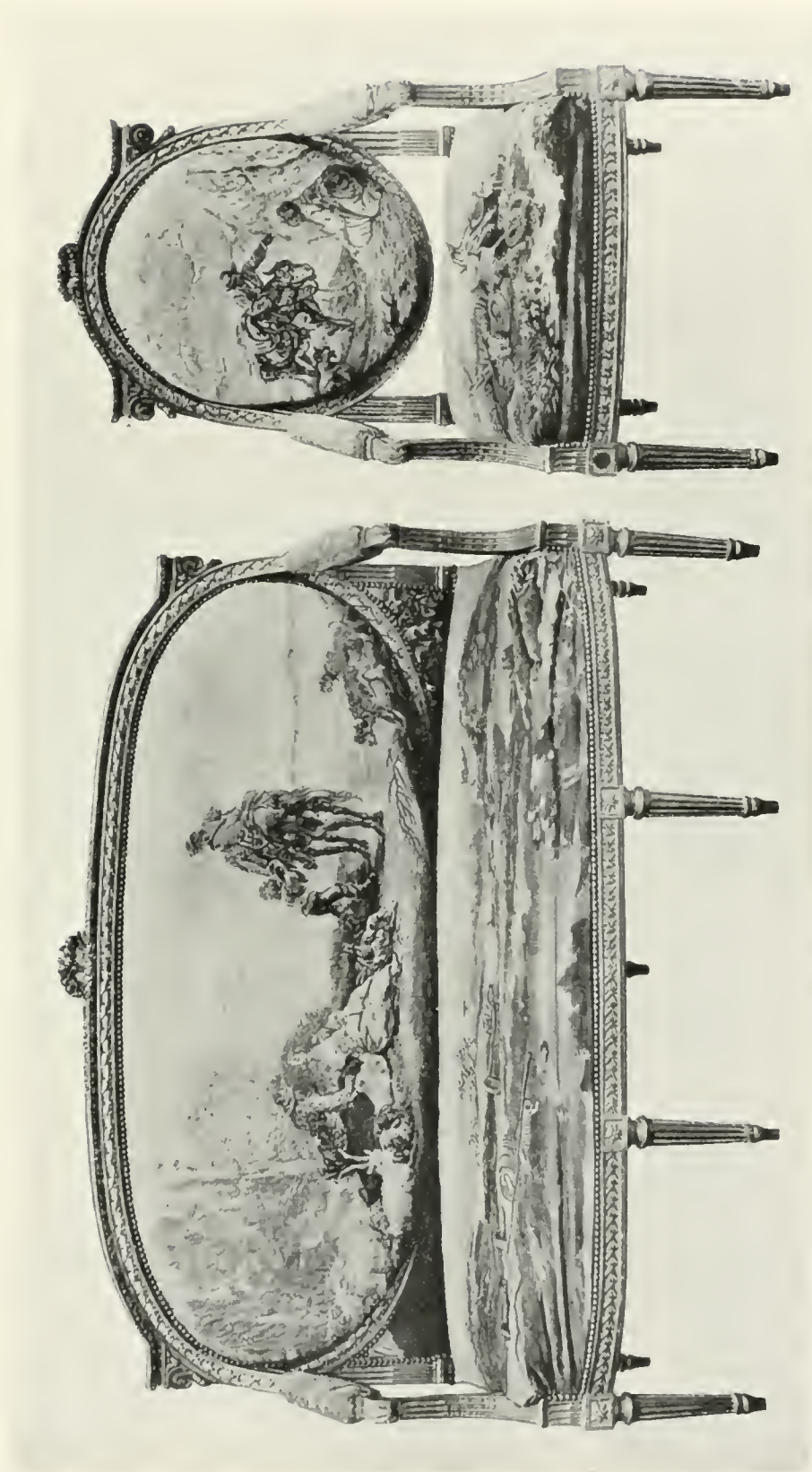
Armchair covered in Beauvais tapestry
Sold at Paris, 27 May 1910



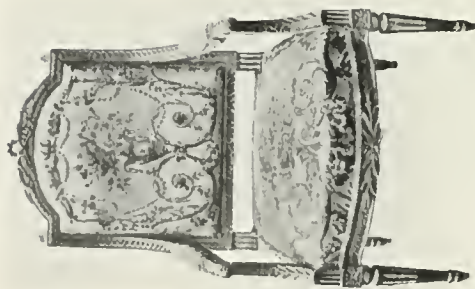
Two canapés and an armchair
Dreyfus-González sale (1896, n. 249)



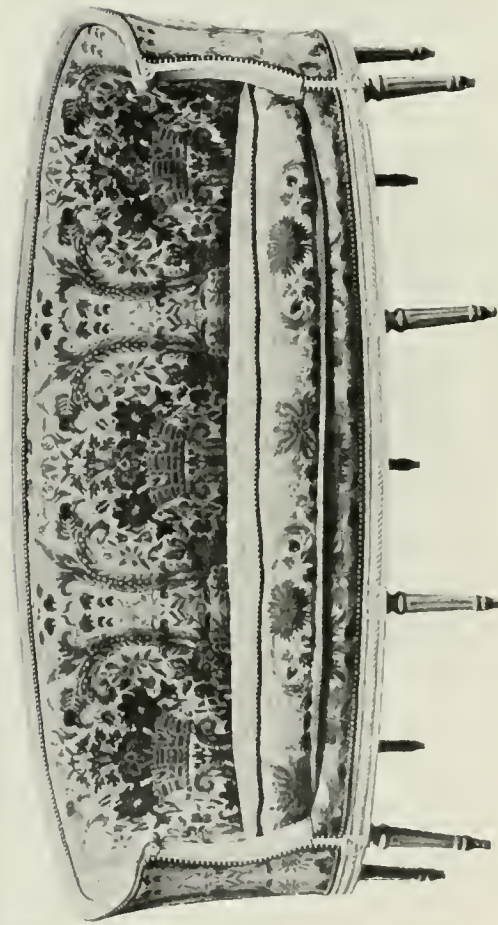
Canapé and armchairs with Beauvais tapestry from designs by Boucher
Mme d'Yvon's sale (1892, n. 661, subsequently in the Chauchard collection)



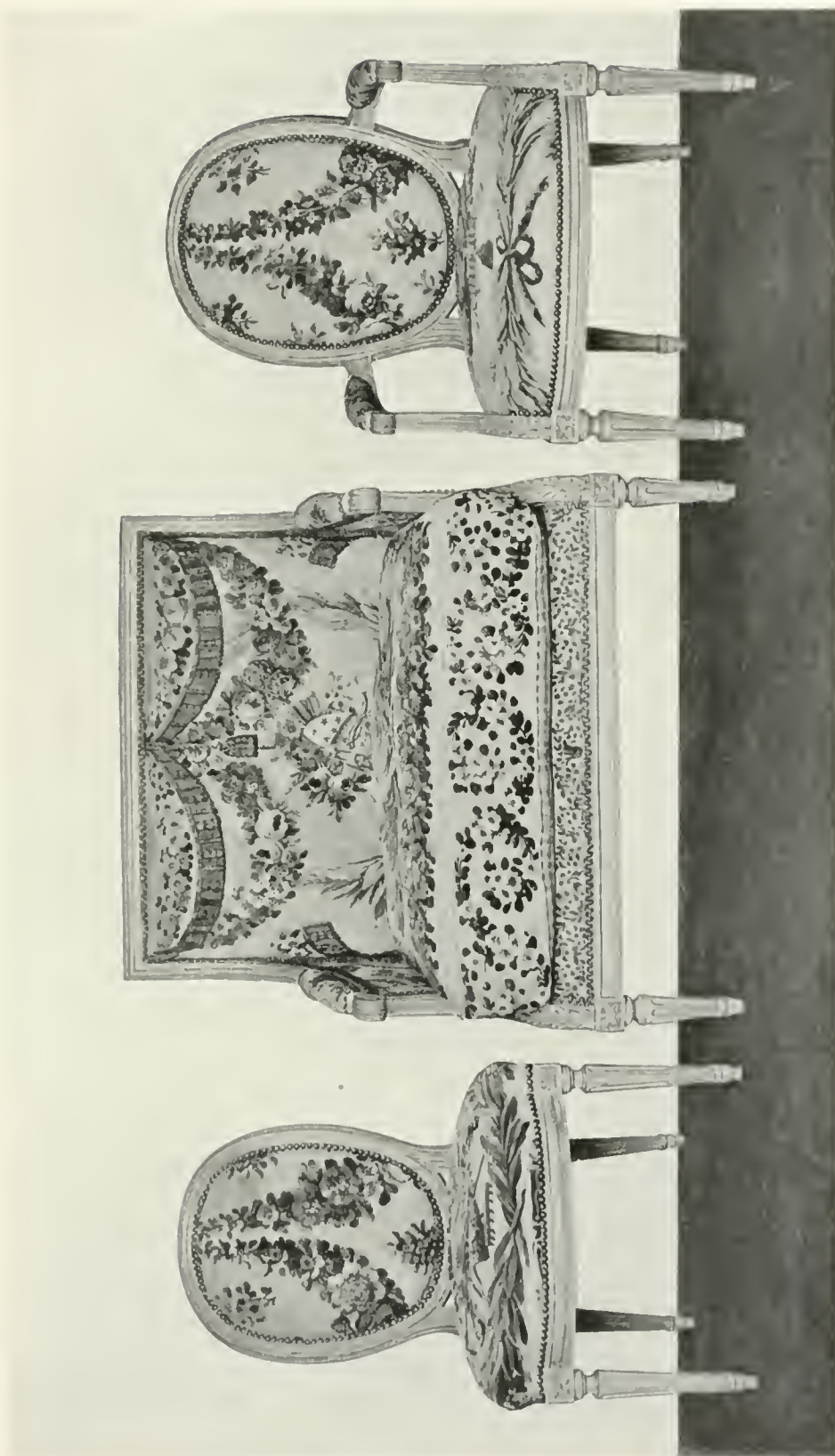
Canapé and armchair by Lebas, covered with Beauvais tapestry from designs by Casanova
 Duc de Talleyrand sale (1899, n. 343)



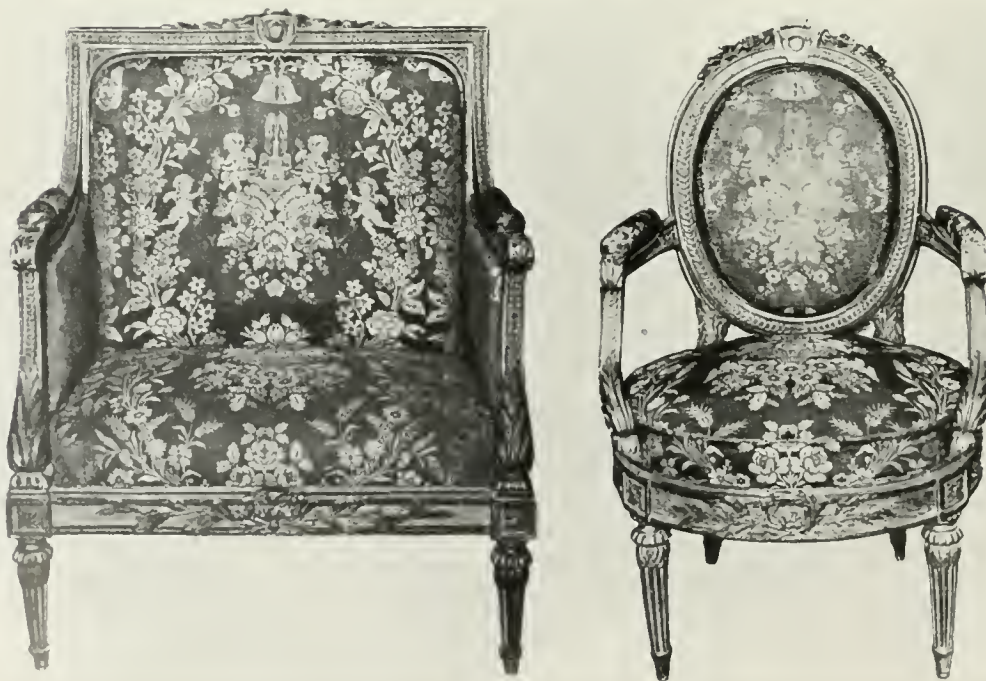
Armchair and canapé covered in Aubusson tapestry
Sold at Paris 6 April 1908, n. 55



Ottomane and bergère by L. C. Carré
T. Broct sale (1909, n. 62)

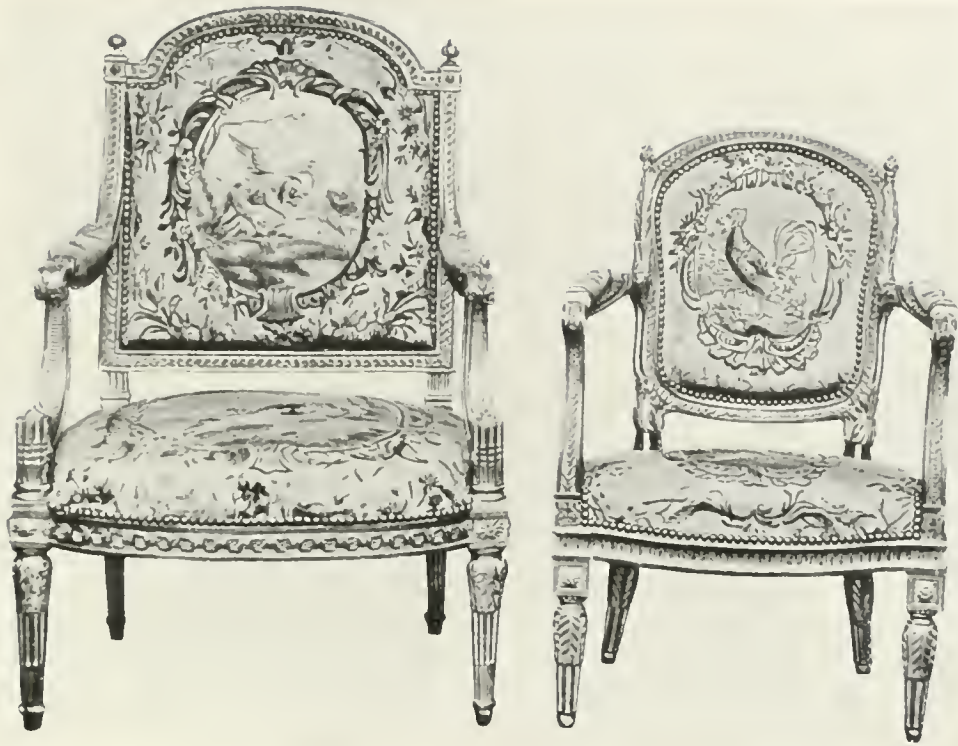


Armchairs and bergère by Jacob
Jacques de Bryas sale (1898, nn. 302 and 303)

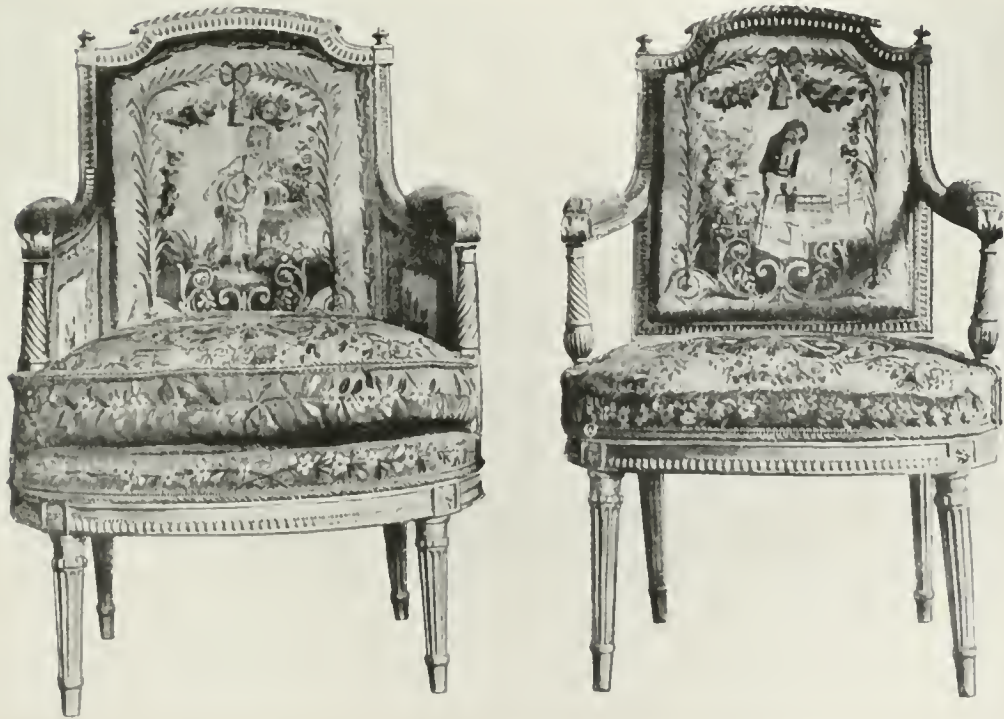


Canapé, bergère and armchair, the latter signed Jacob

Lelong sale (1903, n. 878)



Armchairs covered in tapestry
Sold at Paris, 16 December 1905 (nn. 16 and 18)



Bergère and armchair
Nelly Nieuwstraten sale (1904, n. 142)



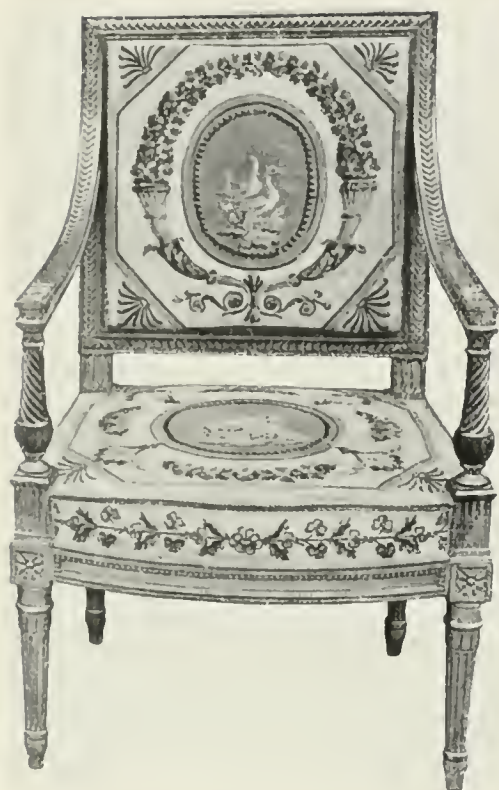
Armchair, bergère and chair by Lelarge, covered in Beauvais tapestry
Jacques Doucet sale (1912, n. 259)



Chair by J. Nadal ainé
Jacques Doucet sale (1912, n. 290)

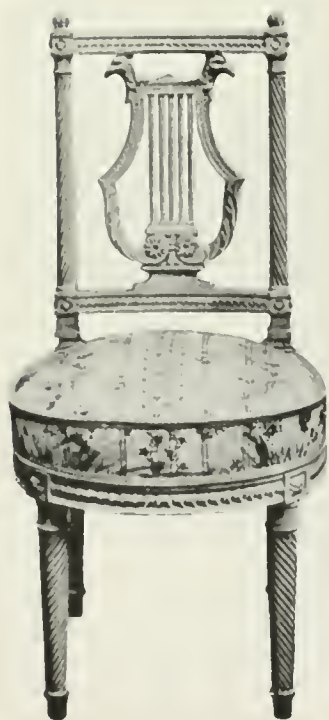


Armchair ascribed to Jacob
Paris, M. de R. collection. Jacques Doucet sale (1912, n. 296)



Armchair and chair covered in Beauvais tapestry

Sold at Paris, 13 April 1905, n. 281



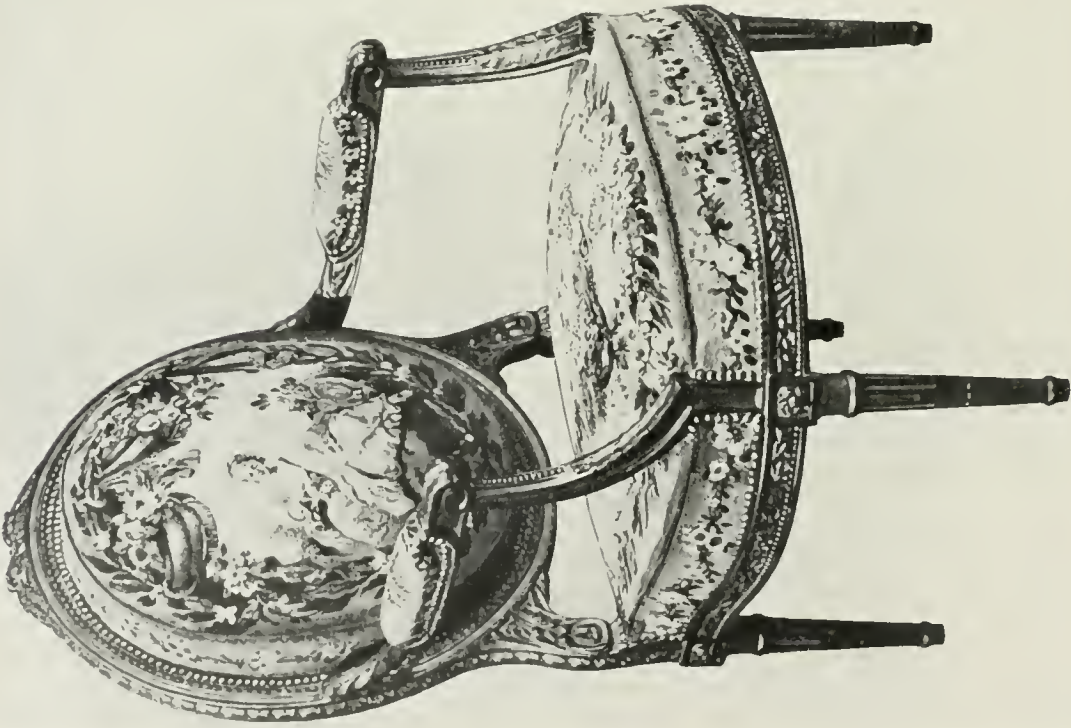
Chair with lyre back

Gutiérrez de Estrada sale (1905, n. 154)

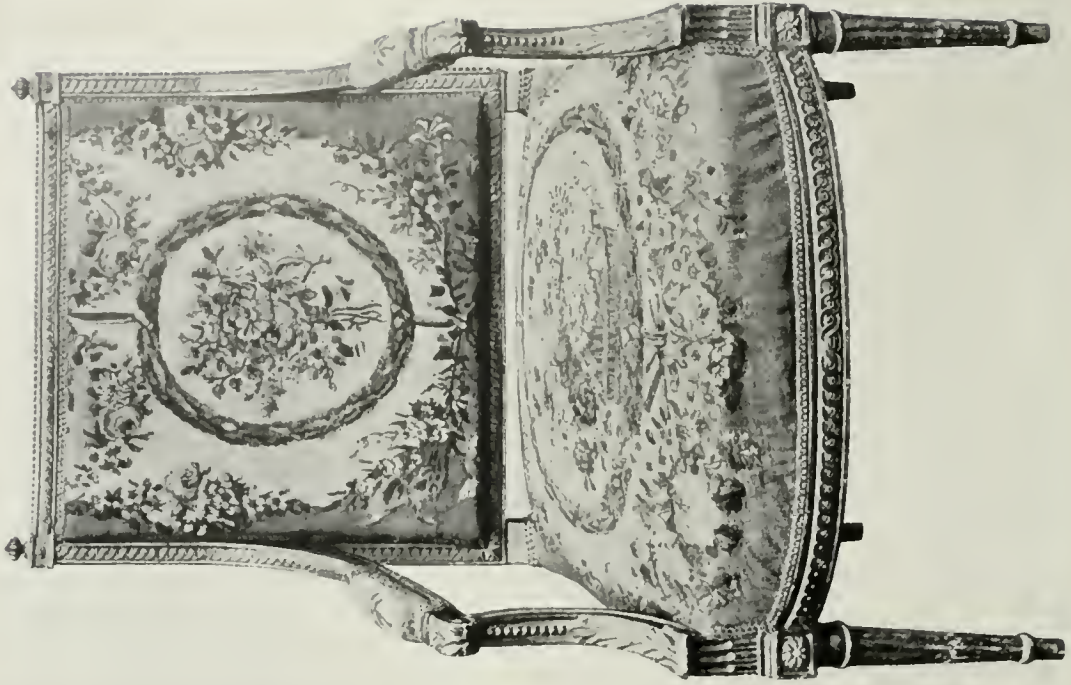


Armchair by Jacob

Jacques Doucet sale (1906, n. 140)

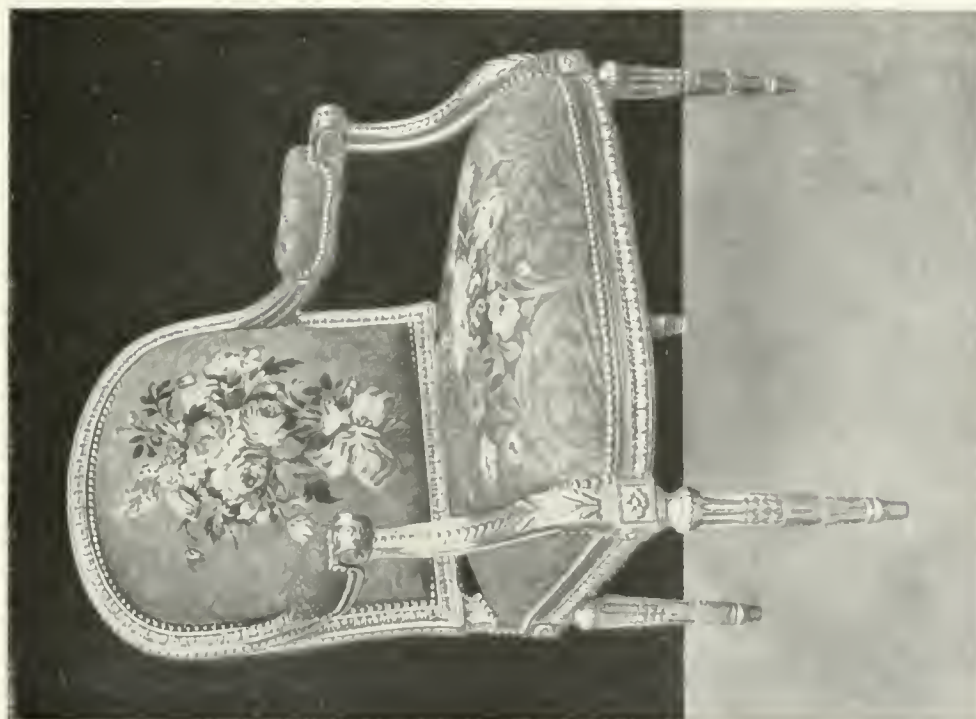


Armchair covered in Beauvais tapestry with designs from Boucher
Belonging to M. Wildenstein



Armchair
Having belonged to MM. Lowengard

Phot. Berthaud



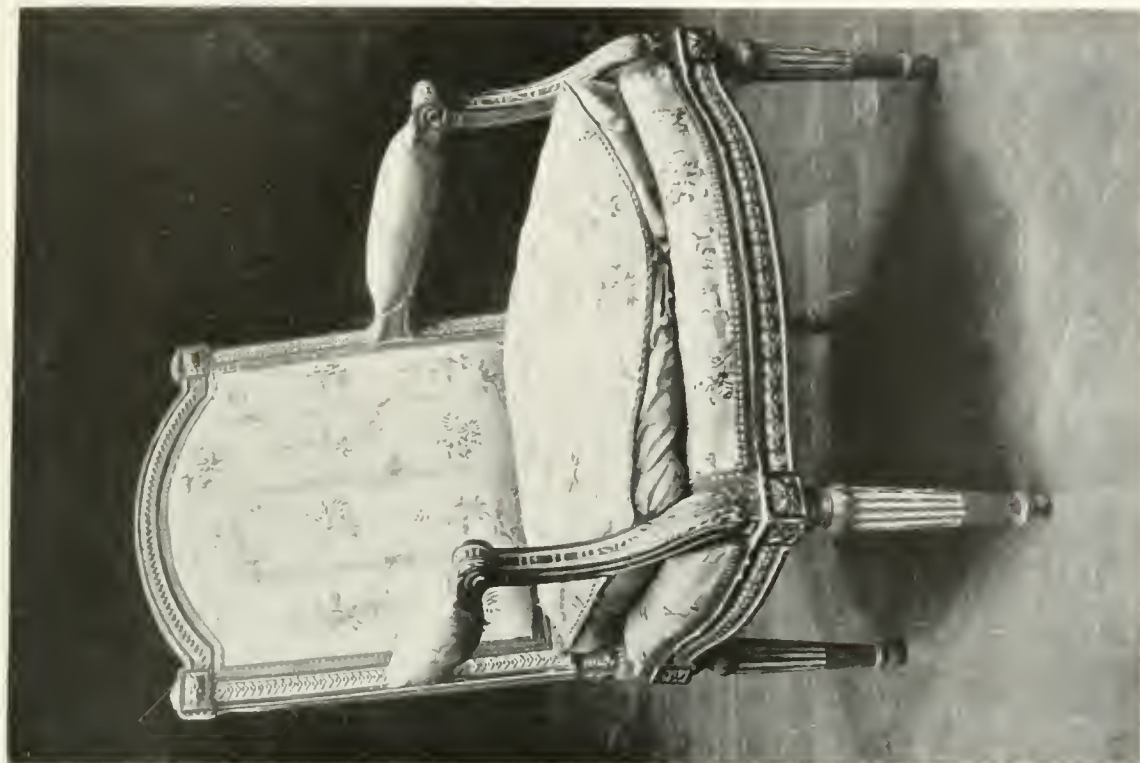
Armchair covered with Gobelins tapestry from Versailles
Hamilton palace sale (n. 1903), now belonging to baron Edmond de Rothschild



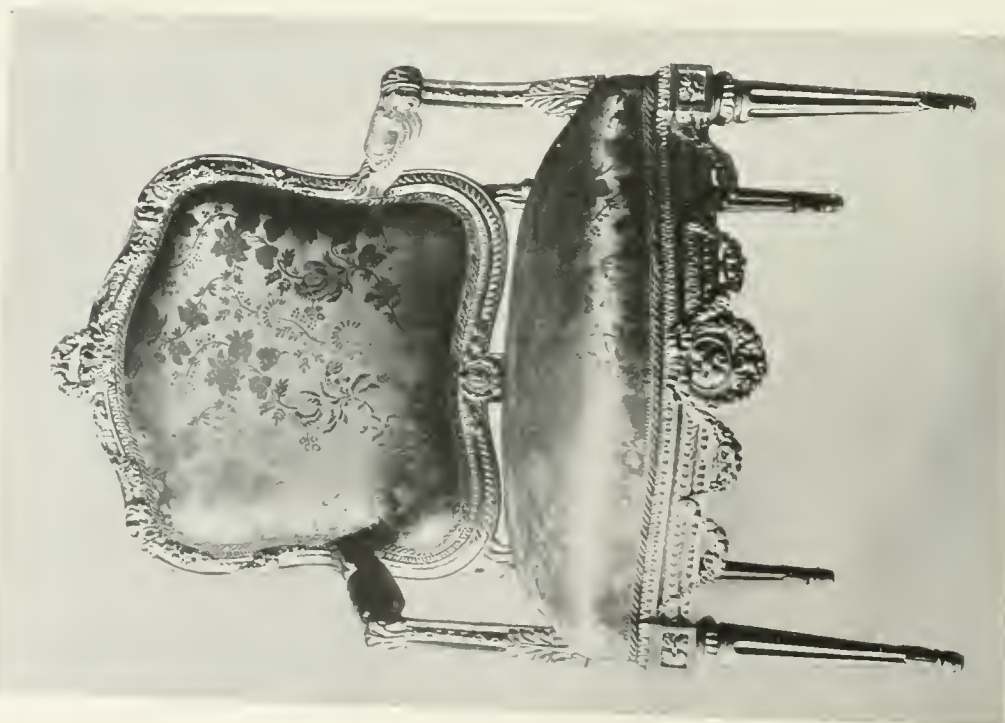
Armchair covered in tapestry
Schloss Schoppenweiler (Alsace)



Armchair and bergère
Having belonged to MM. Lowengard

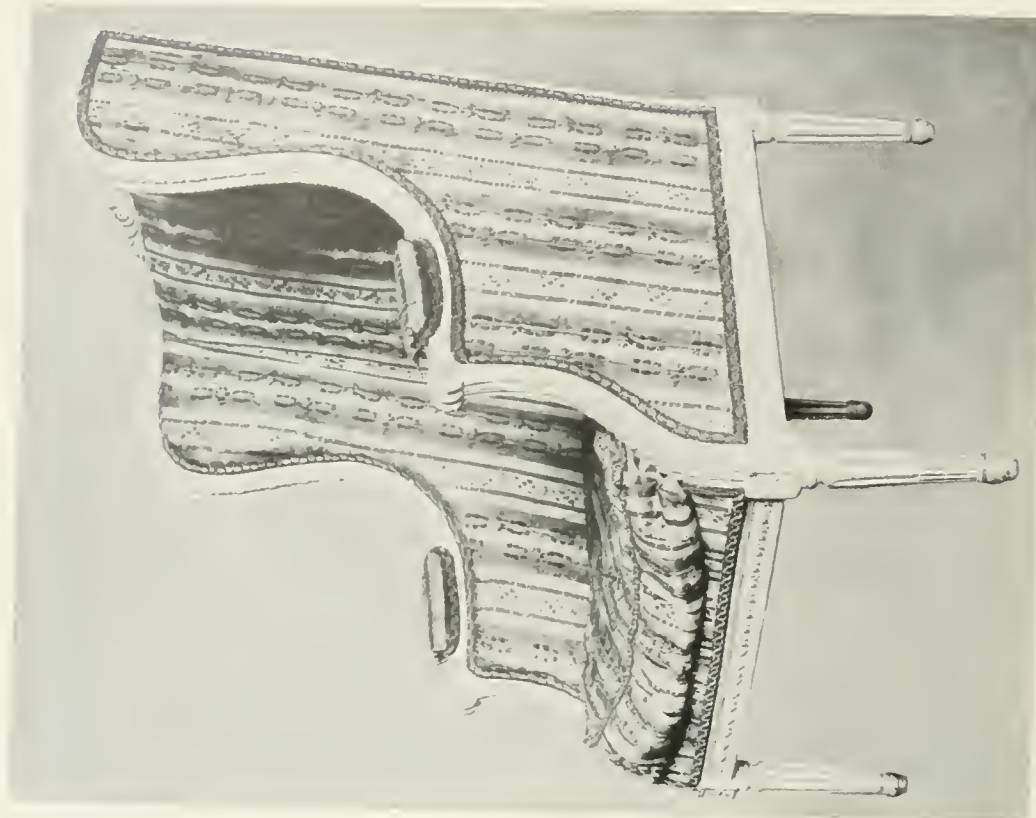


Two armchairs belonging to M. Decour



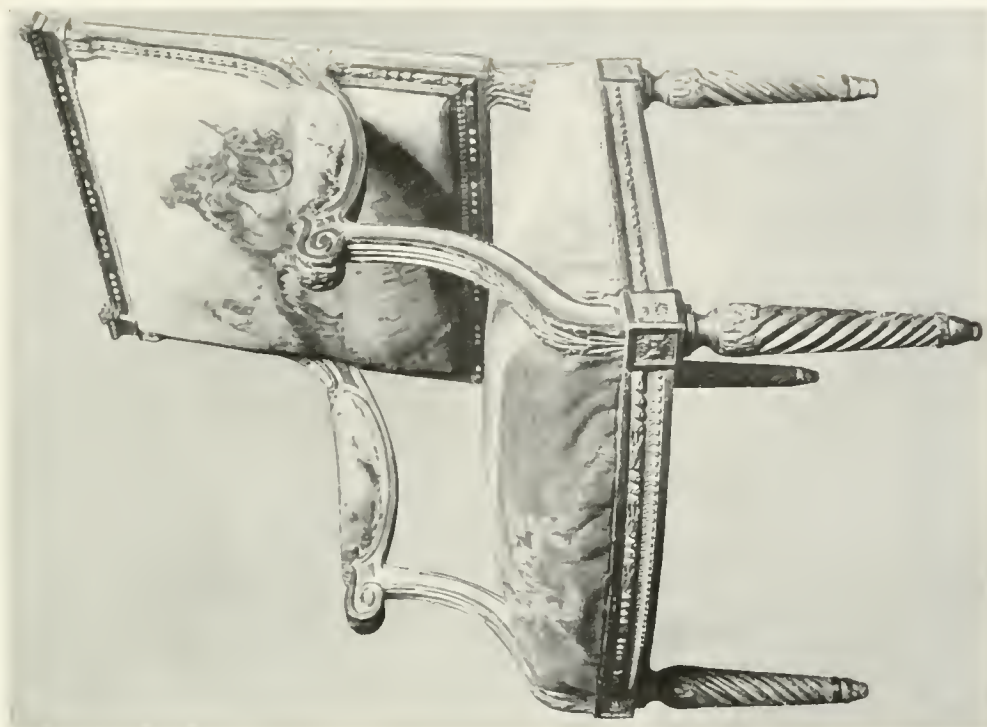
Phot. M. Vasse

Armchair covered in silk
Wallace collection



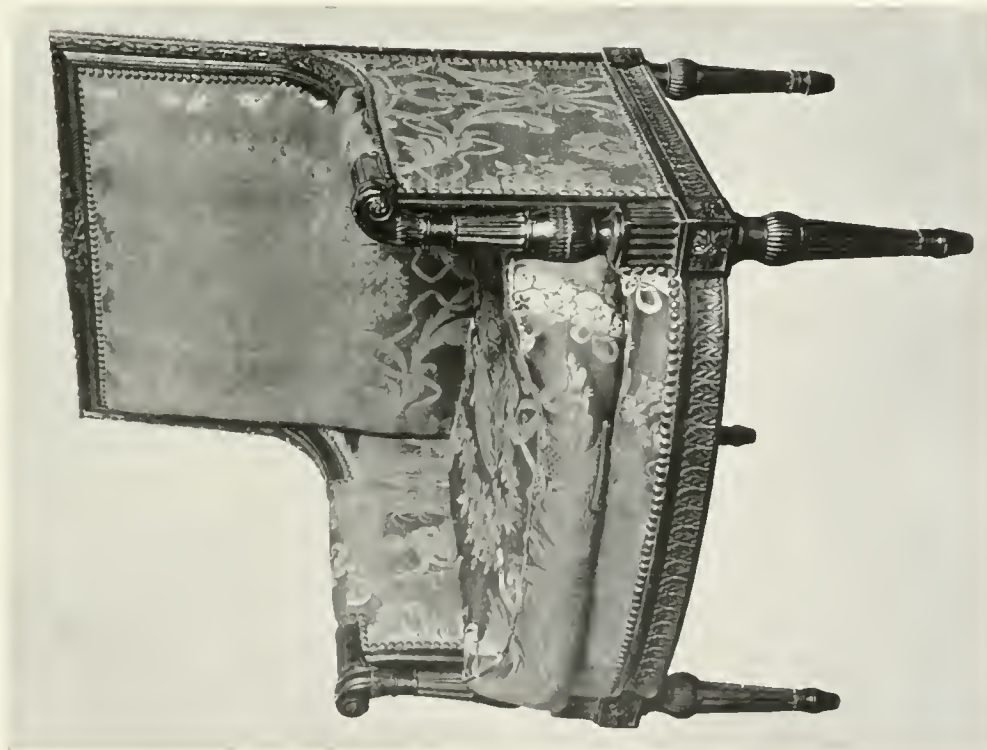
Phot. L. Pamard

„Bergère à joues“
Paris, Musée des Arts décoratifs



Phot. L. Pamard

Armchair
Paris, Musée du Louvre

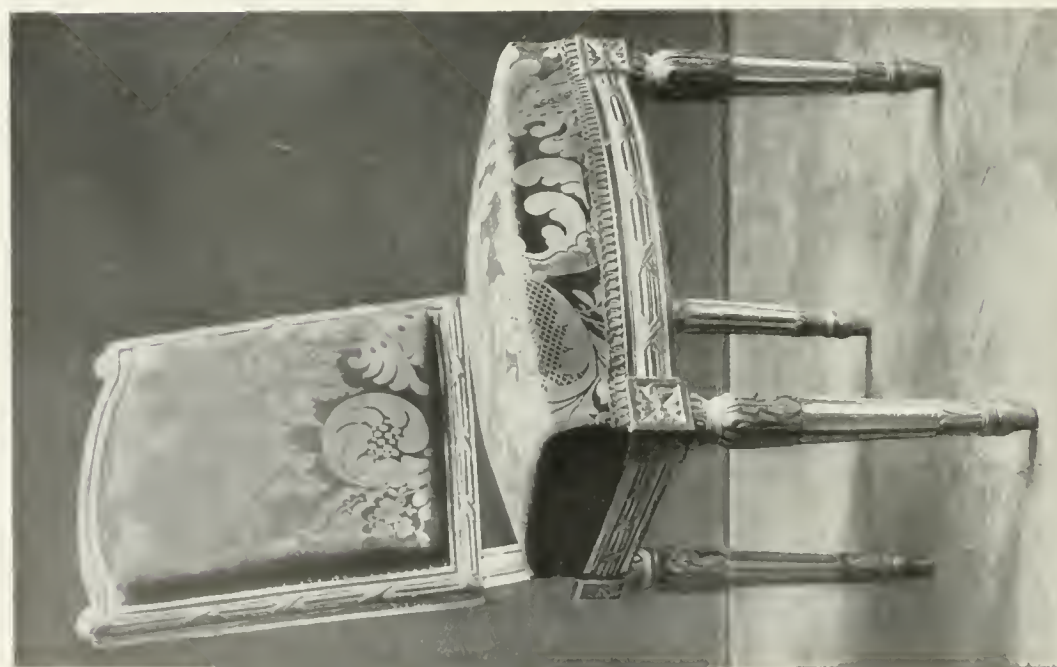


Phot. A. Giraudon

Armchair
Paris, Musée des Arts décoratifs

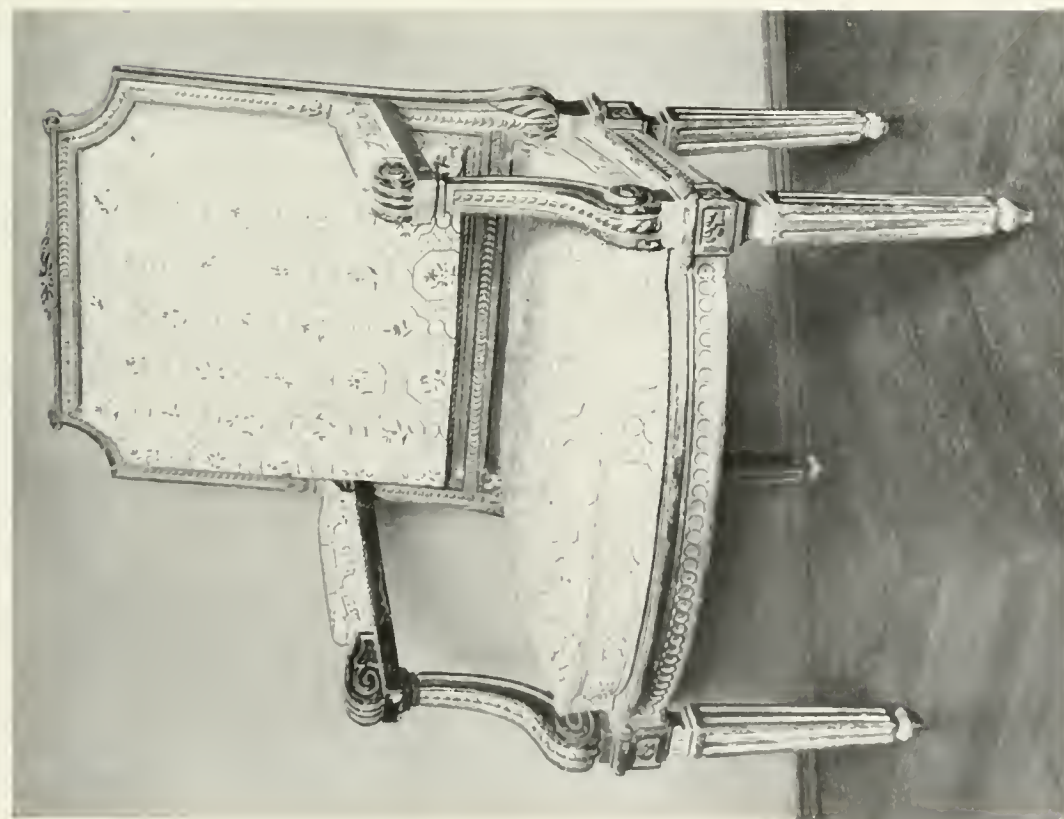


Chair with the cipher of Marie-Antoinette

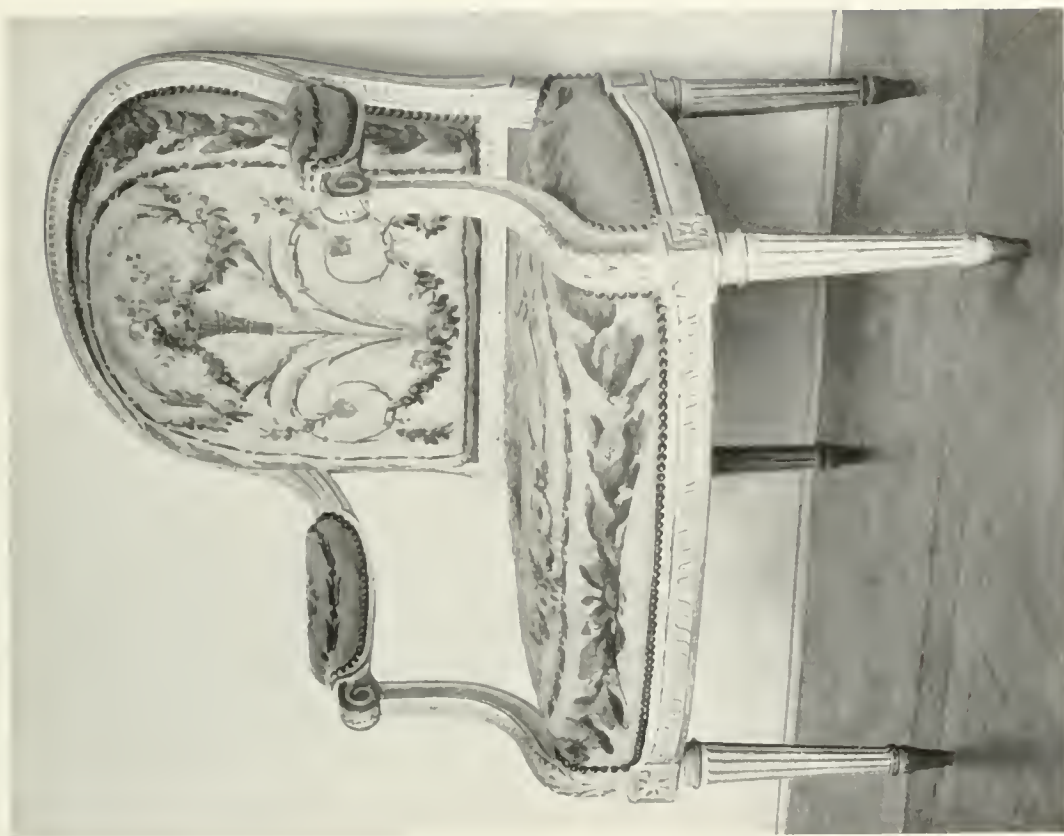


Phot. L. Pamard

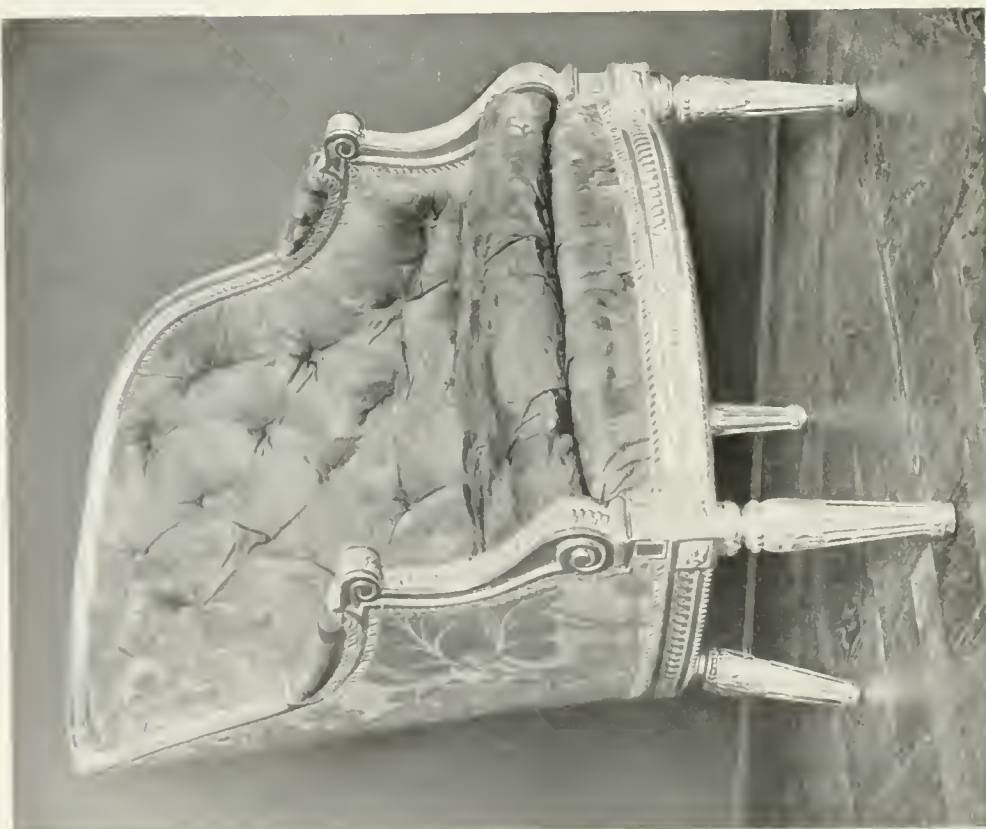
Chair covered with silk
Palais de Versailles



Armchair belonging to the Musée des Arts décoratifs

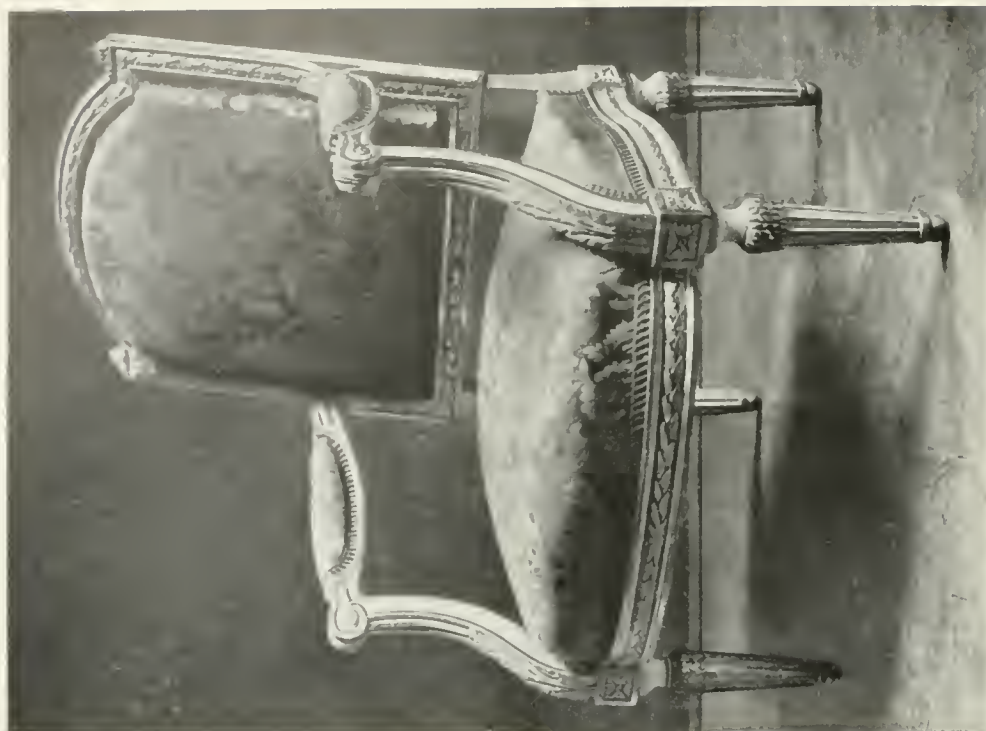


Armchair covered in tapestry



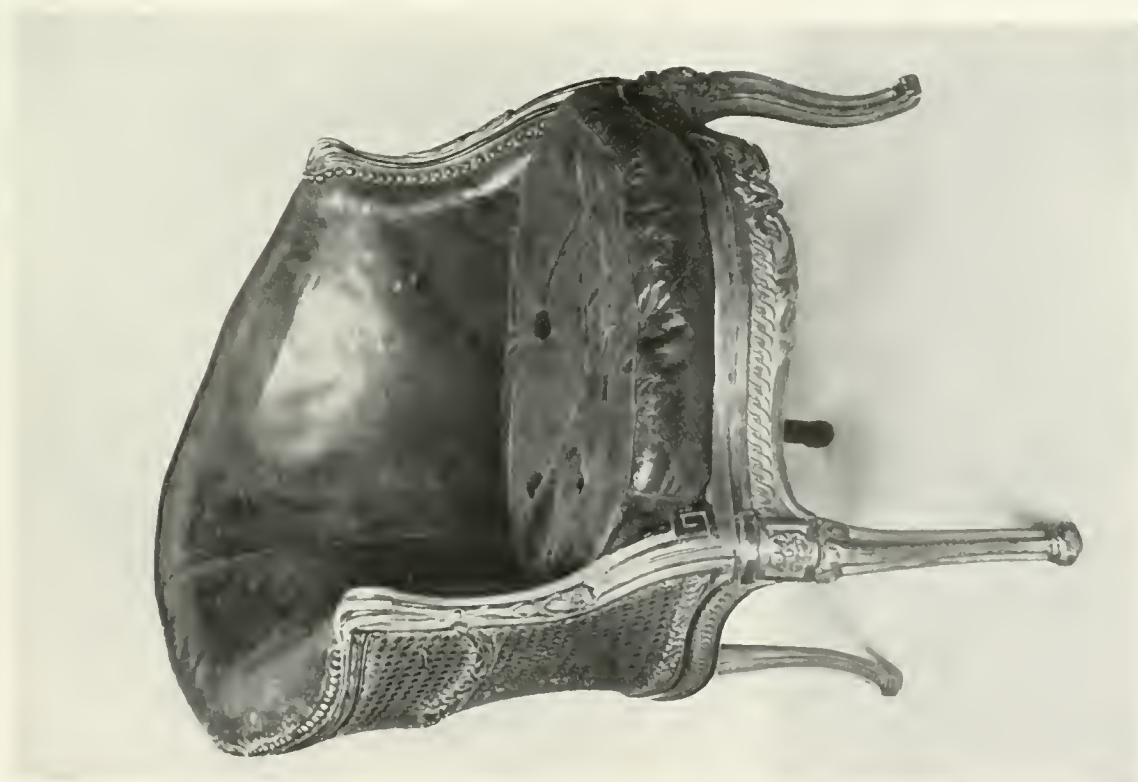
Phot. Lévy

Bergère
Palais de Compiègne



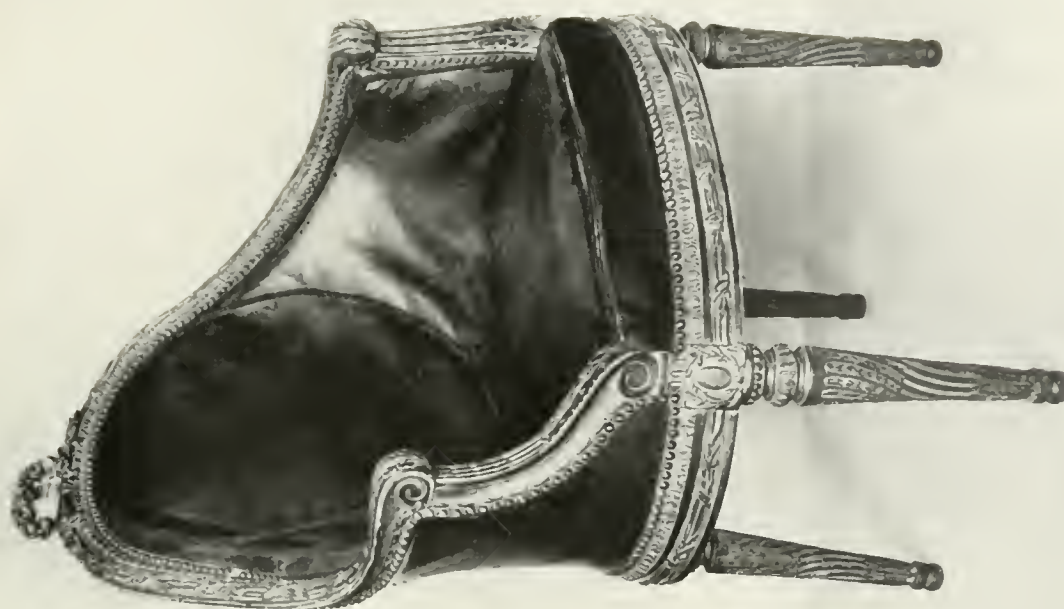
Phot. L. Pamard

Armchair
Palais de Versailles



„Fauteuil de bureau“ of the duc de Choiseul in gilt wood and leather by Michard

Paris, collection du comte de C. (Vente Jacques Doucet, 1912, nn. 291 and 288)



„Fauteuil à poudrer“ in gilt wood and leather



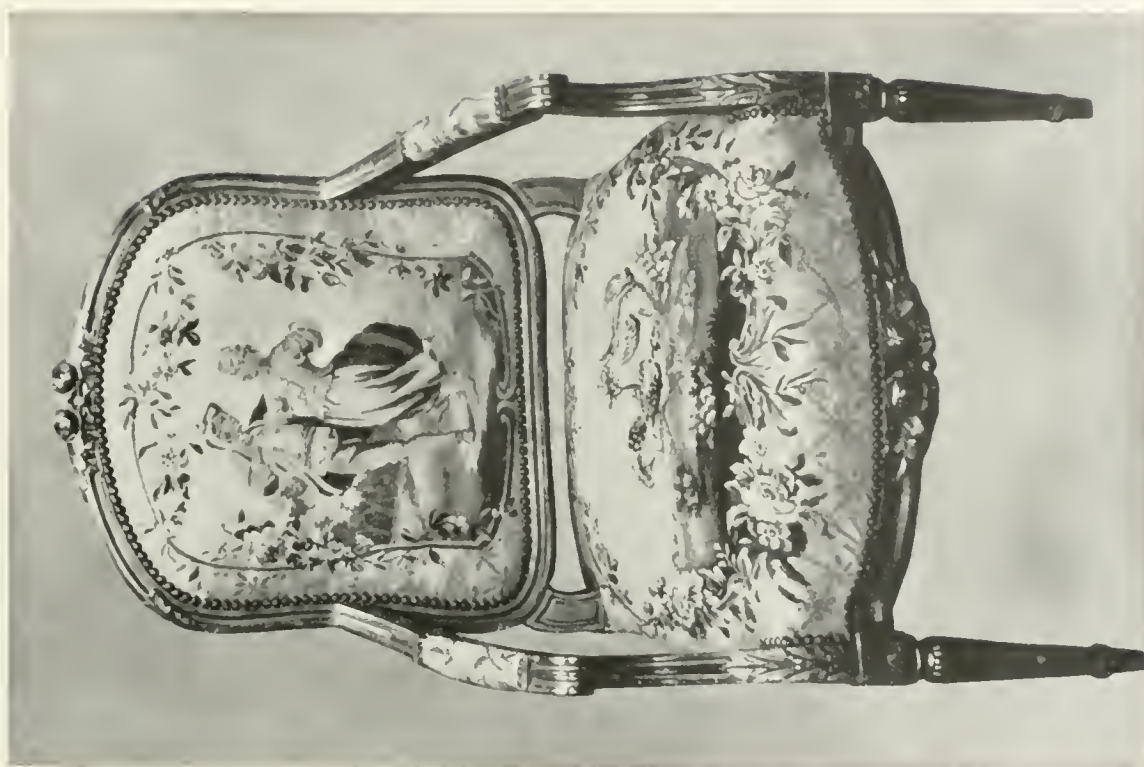
Two armchairs covered in tapestry
Sold at Paris 16 December 1905, nn. 15 and 17



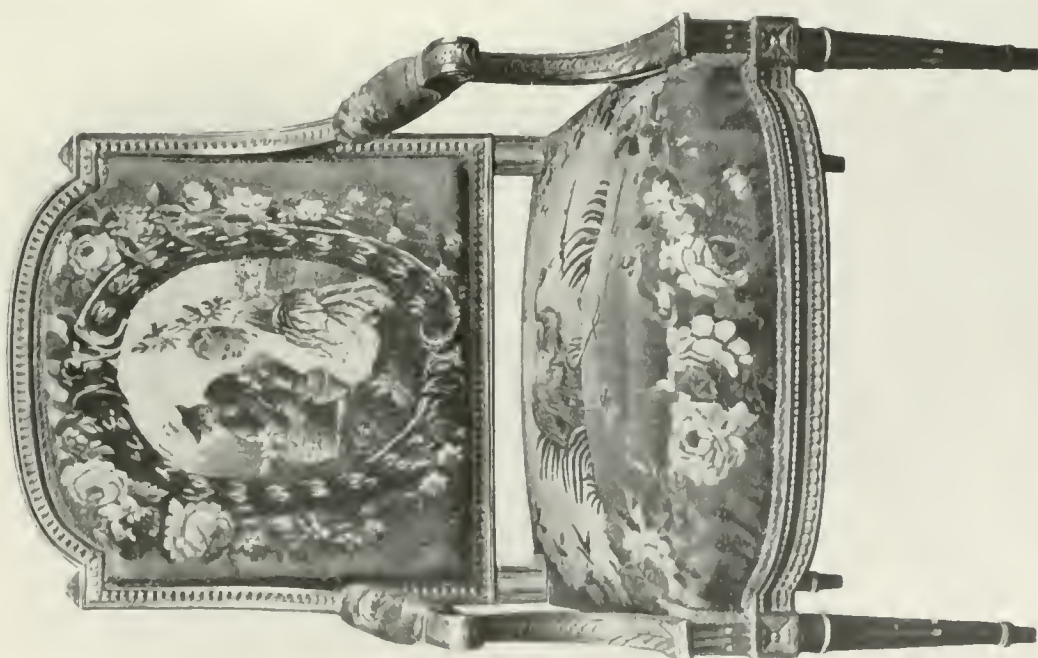
Armchair with tapestry from designs by
Boucher and Oudry
Château de B. . . sale (26 April 1900, n. 1)



Armchair
having belonged to MM. Lowengard

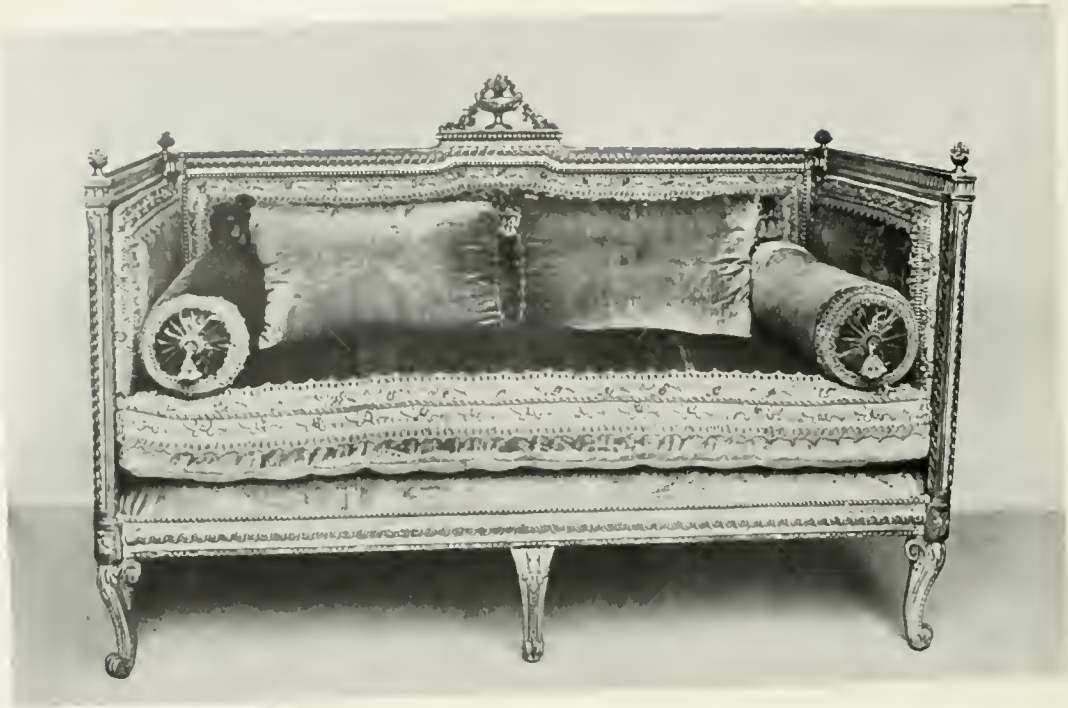


Armchair covered in Beauvais tapestry from designs by Oudry
Belonging to E. M. Hodgkins Esq.



Armchair
having belonged to MM. Lowengard

Phot. Berthaud



„Canapé d'alcôve“ by Pluvinet, covered in red velvet
 Jacques Doucet sale (1912, n. 289)



„Banquette d'applique“ by Pluvinet
 Paris, M. de R. collection. Jacques Doucet sale (1912 n. 294)



Phot. L. Pannard

„Chaise à pieds de biche“
Palais de Fontainebleau



Phot. Neurdein frères

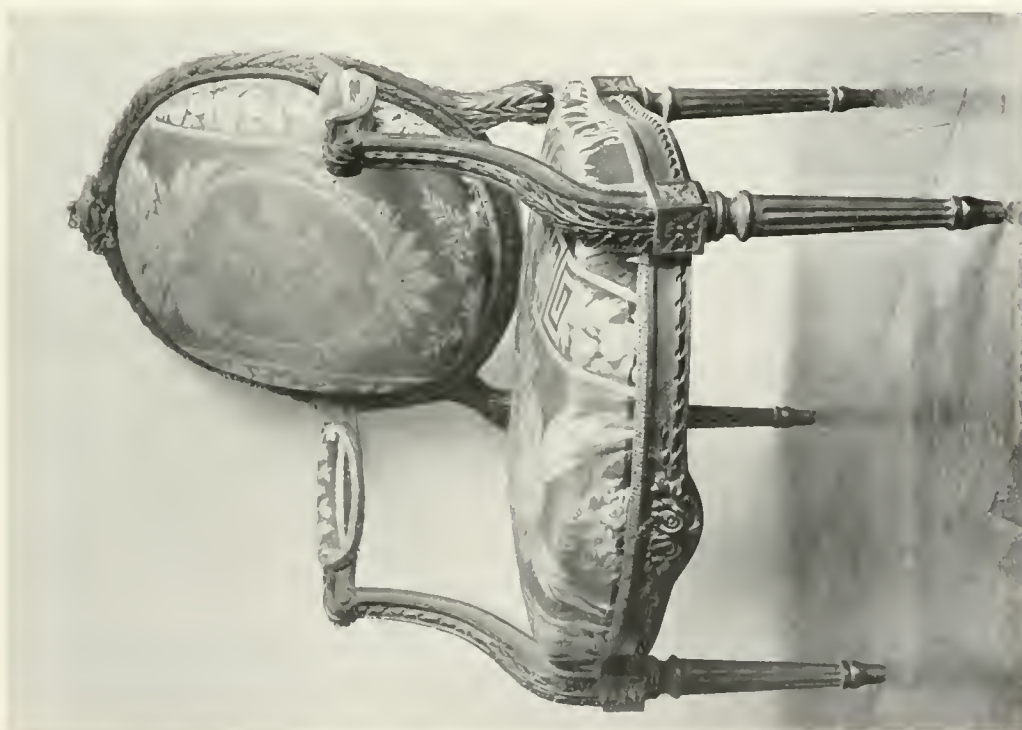
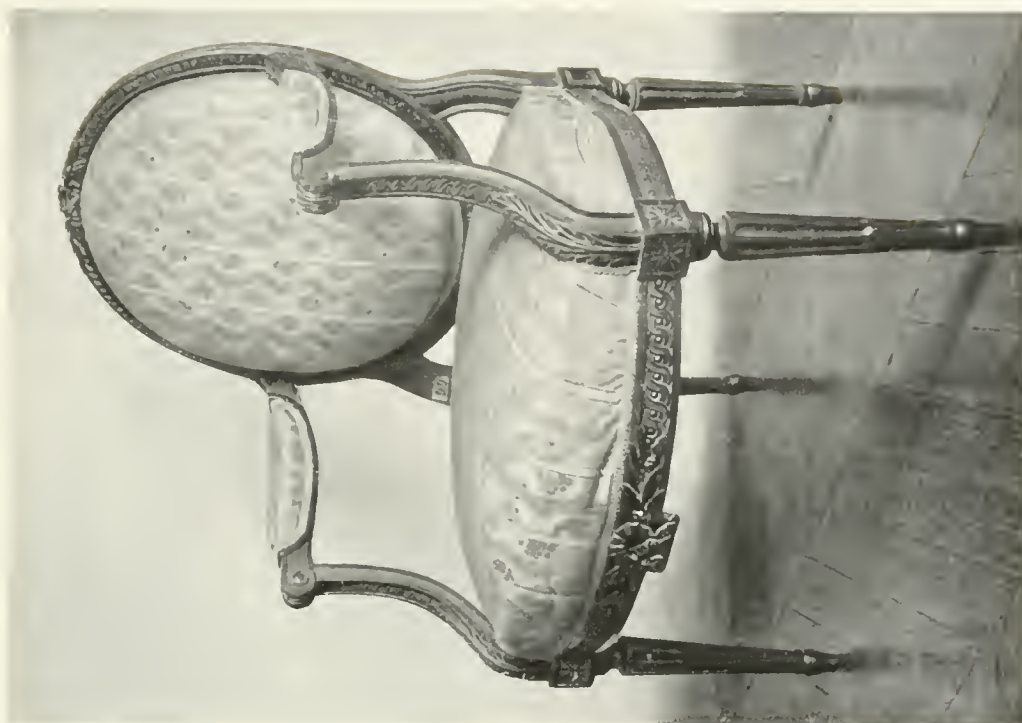
Bergère
Versailles Petit Trianon



Bergère covered in tapestry
Sold at Paris 16 December 1905



„Chaise longue“ in three pieces
Lelong sale (1903, n. 88), now at Paris, Mus'c Jacquemart-André



Armchairs
Paris Musée des Arts décoratifs (Phot. Giraudon)



1



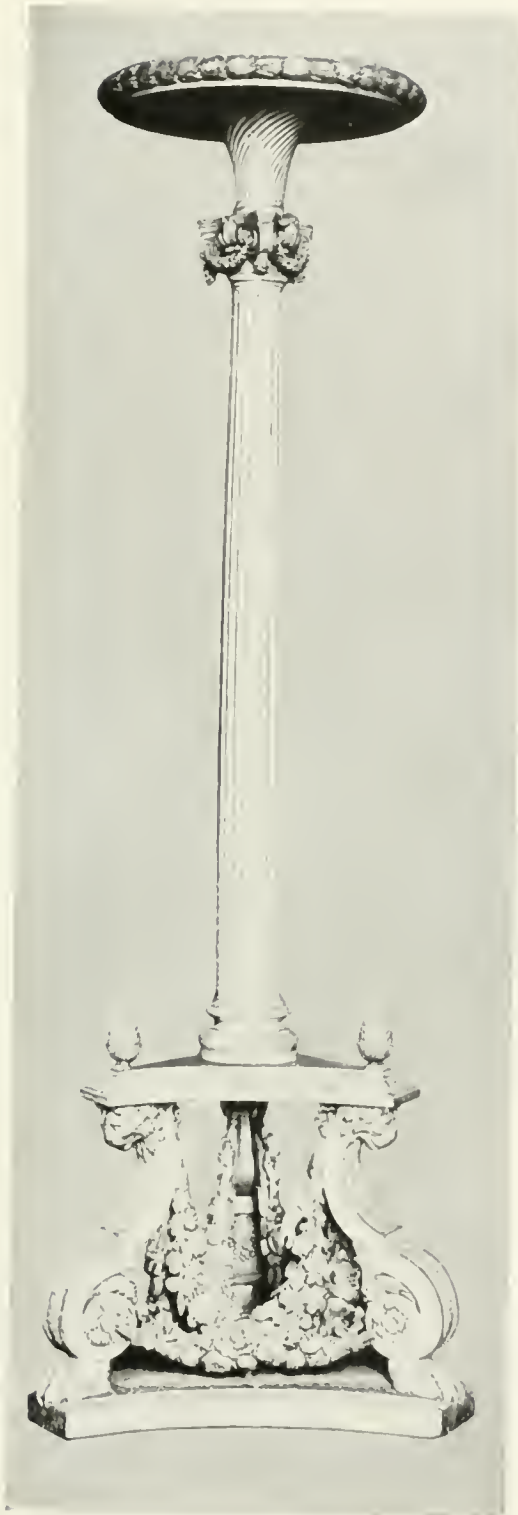
2



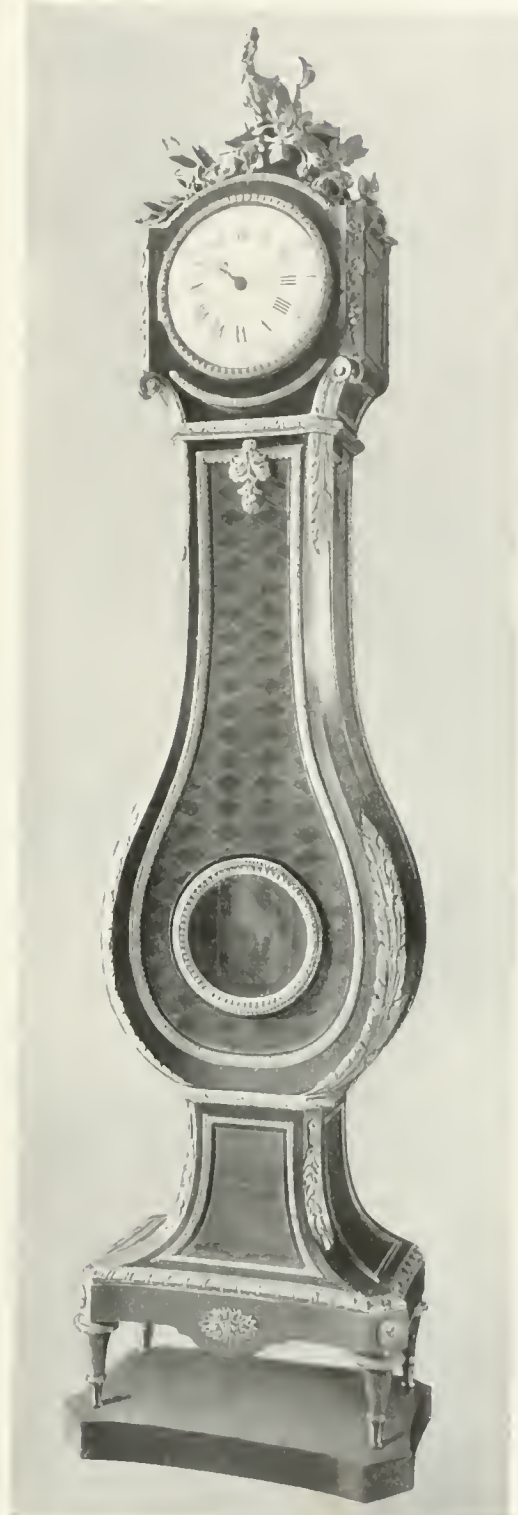
3

Fig. 1. 2 Barometer and Clock, sculptured wood. Paris, Musée des Arts décoratifs

Fig. 3 Dessus de porte. Paris, Ecole supérieure de Guerre



„Torchère“
Paris, Musée des Arts décoratifs

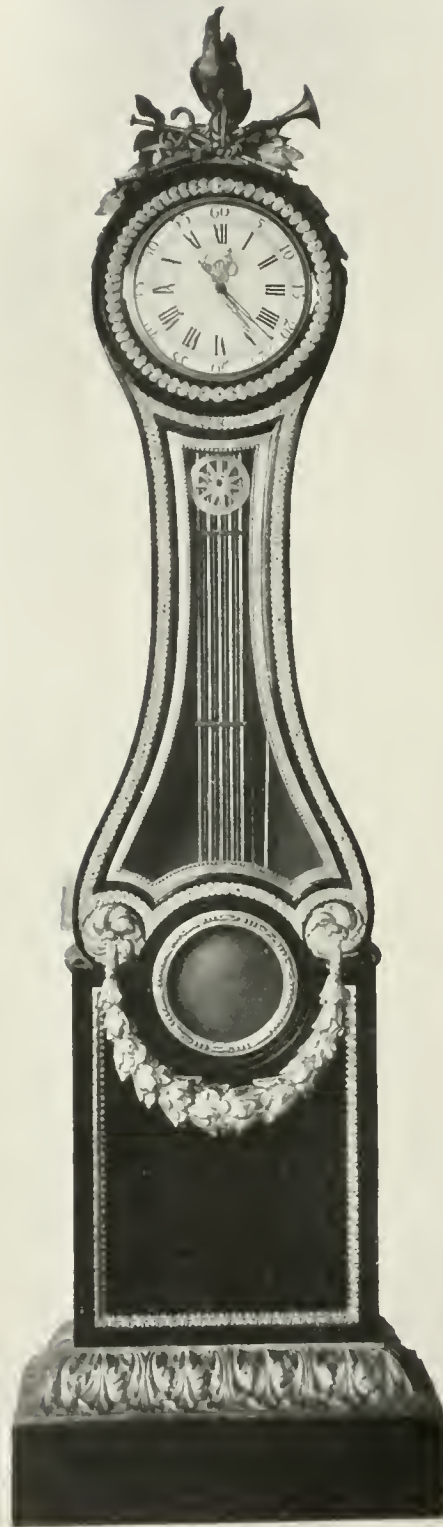


Phot. L. Pamard

„Régulateur“
Paris, Conservatoire des Arts et Métiers



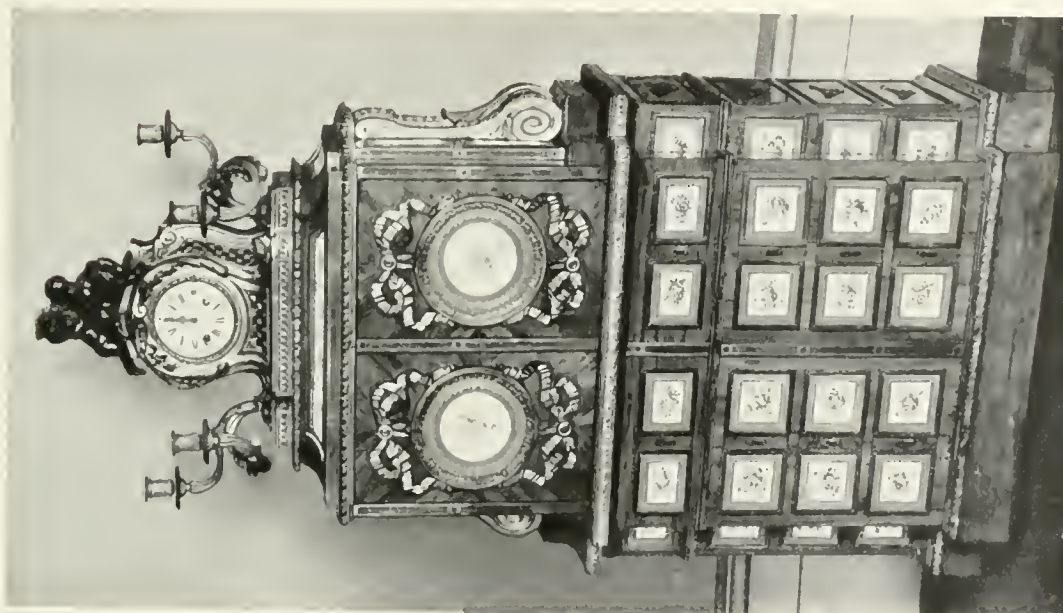
From „Le Mobilier français“, E. Lévy, éd.
Régulateur by Martin Carlin
Paris Musée du Louvre



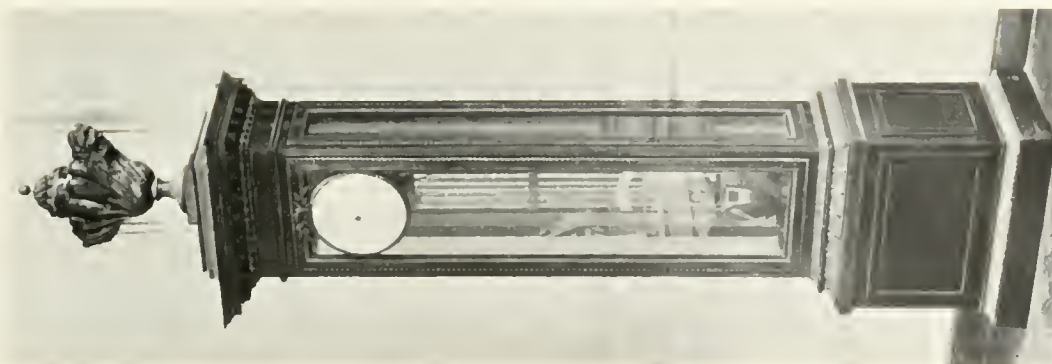
Ebony Régulateur by Lepaute
Belonging to E. M. Hodgkins Esq.



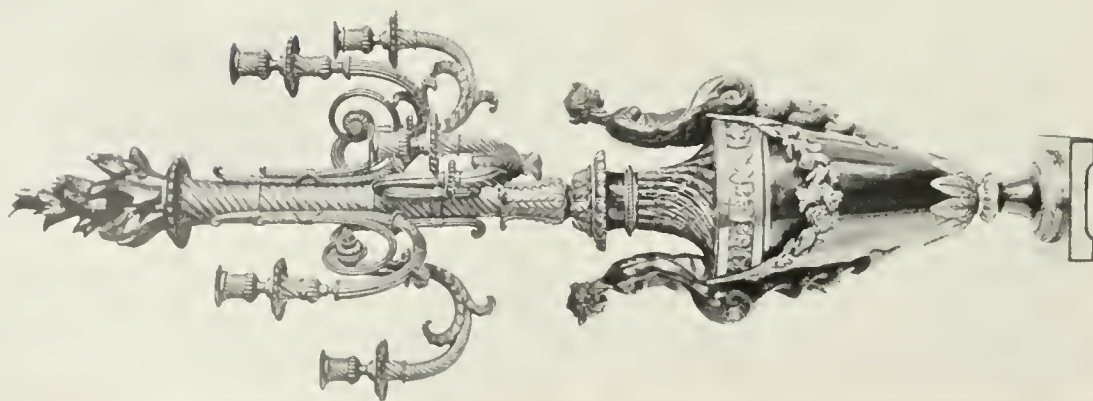
„Régulateur au tourmesol“
by Lepaute
Pierre Decourcelle sale (1911, n. 237)



Cabinet by Carlin with Sèvres plaques
Wallace Collection



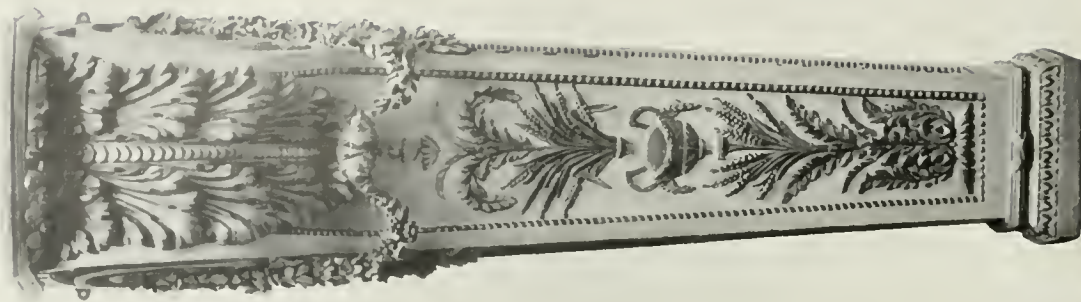
Régulateur
Versailles, Petit Trianon



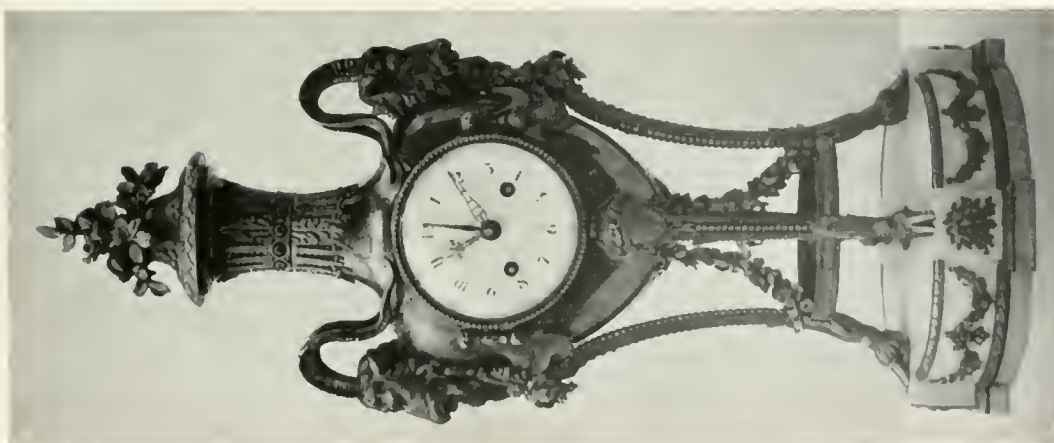
Large bronze torchère
From Hamilton and Dreyfus-Gonzales,
belongs to M. Seligmann



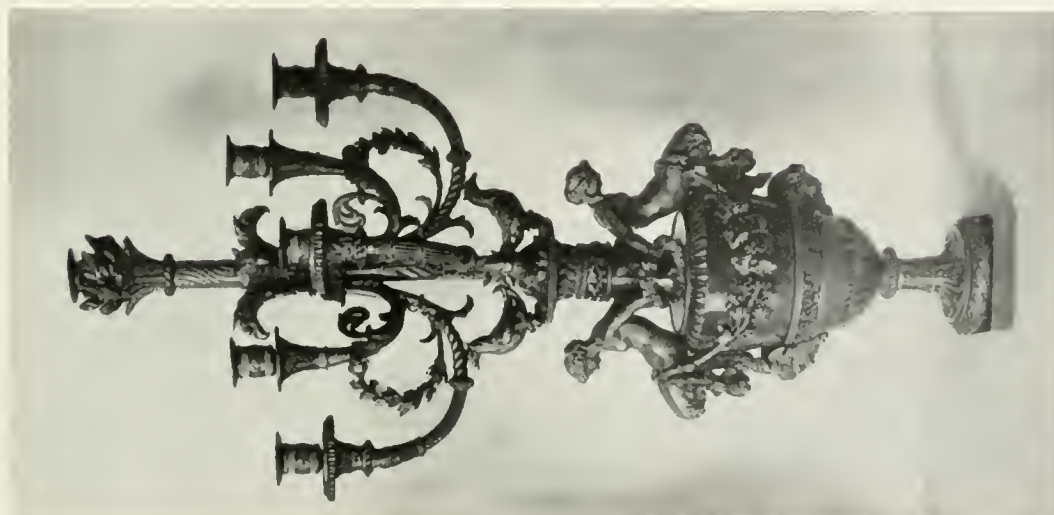
Terra-cotta stove
From the Lelong collection; belongs to M. Seligmann



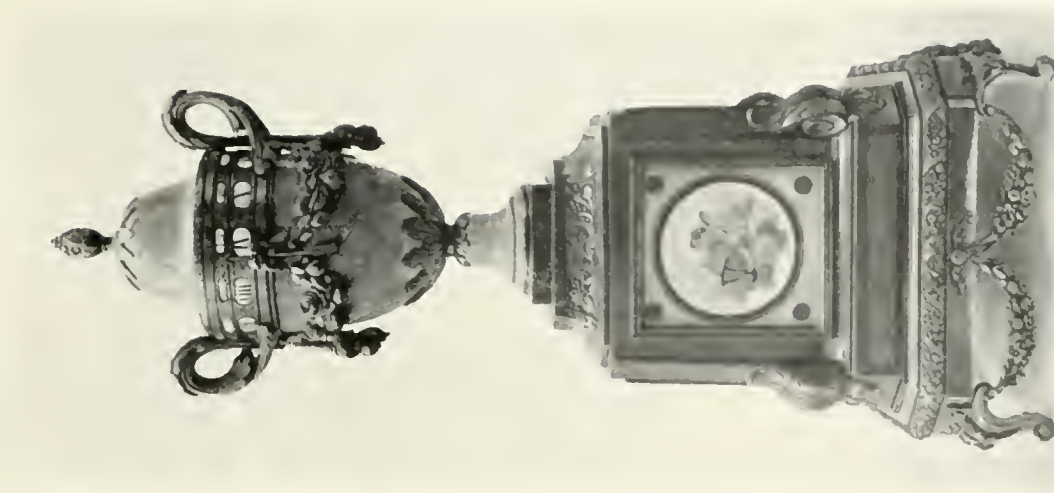
Carved wood Gaine
belonging to M. Decour



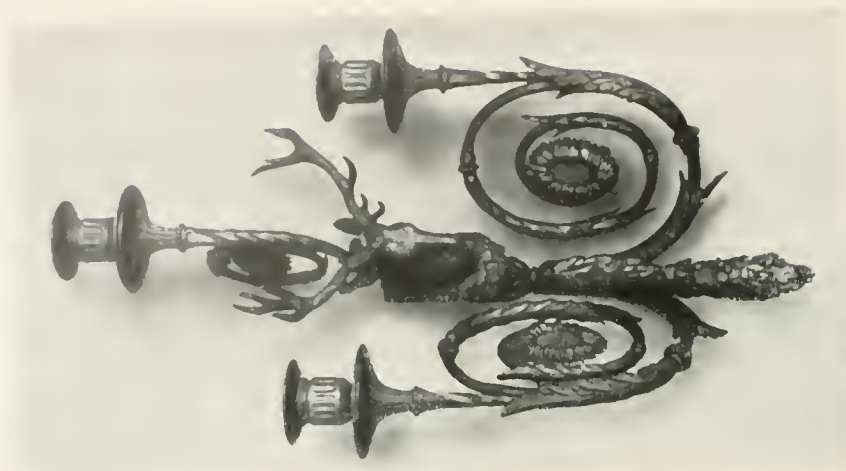
Clock, ormolu



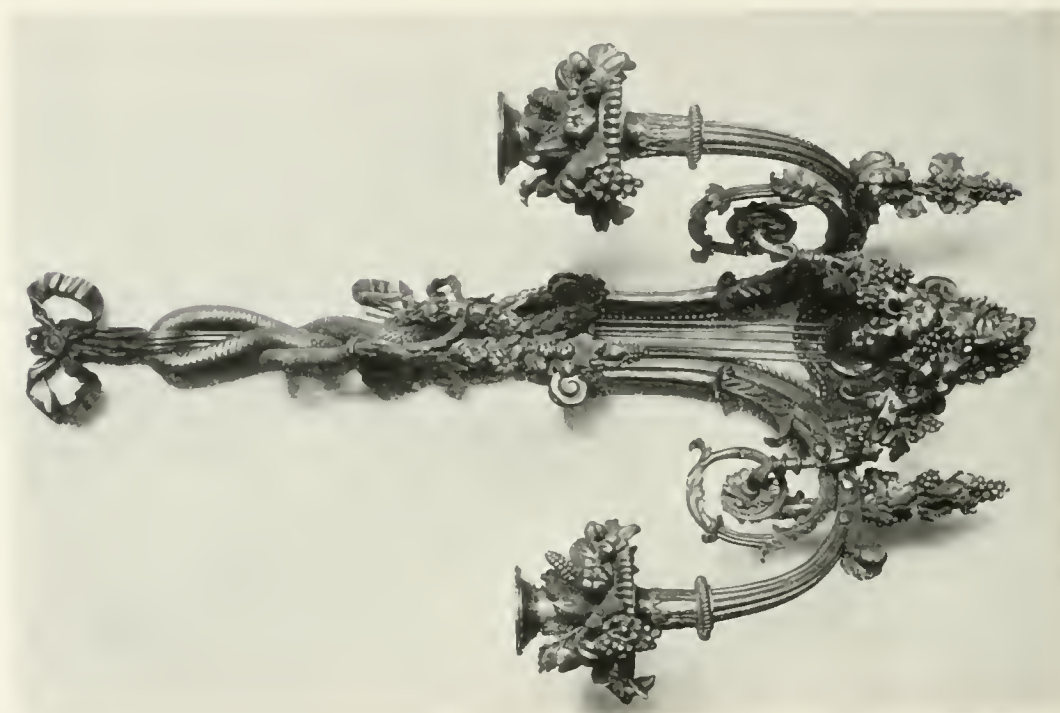
Candelabre ormolu, by Gouthière
Collection of Alfred de Rothschild Esq.



Clock, Sèvres China and ormolu



Candle bracket, ormolu
Versailles, Petit Trianon



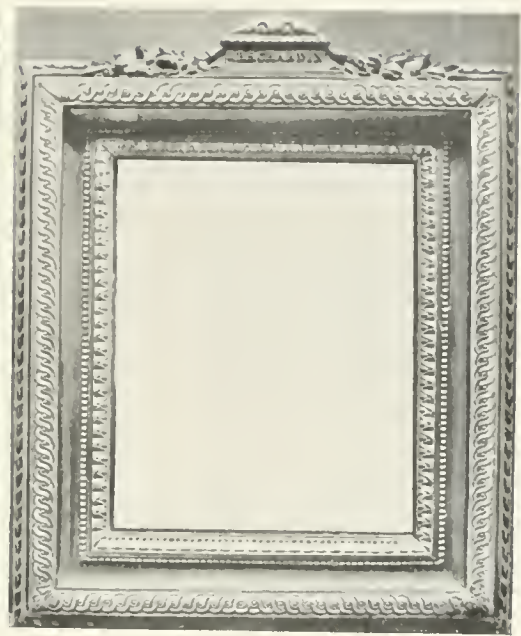
Candle bracket, ormolu
Collection of Alfred de Rothschild Esq.



Candle bracket, ormolu
Versailles, Petit Trianon



1



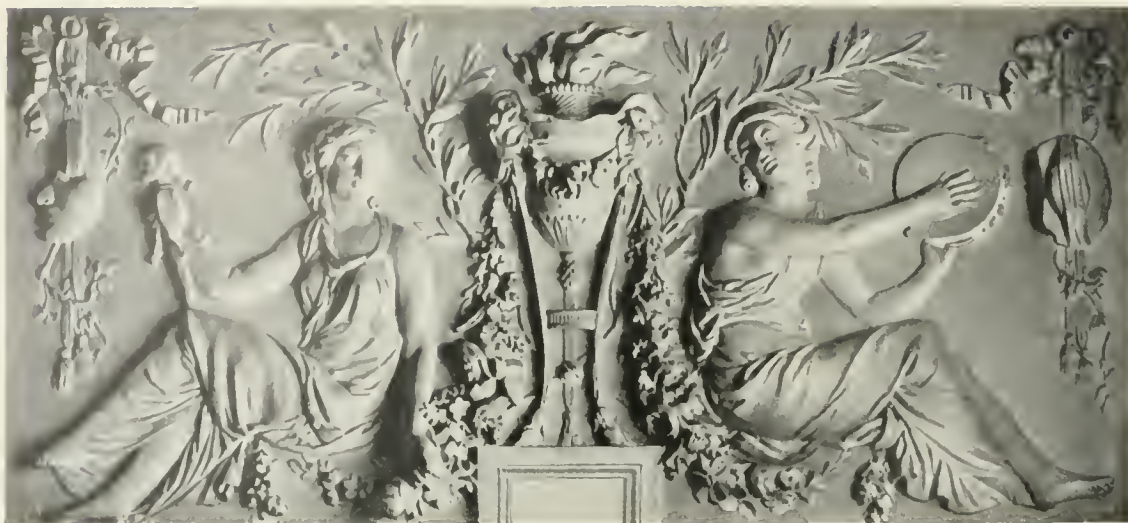
2



3

Carved Frames

Nos. 1, 2 Louvre, Paris. No. 3 larger frame in the Lyon Museum; smaller frame from the collection of Dr. Tuffier Paris
(After *Cadres et Bordures*, published by A. Calvas, Paris)



Paris. — Hôtel de Jules Hardouin-Mansart: Dessus de porte
(After *Vieux Hôtels de Paris*, 3d series; published by F. Contet, Paris)



Frame in carved wood
Paris, Musée des Arts décoratifs



Frame in carved wood
Paris, Musée du Louvre

University of California
SOUTHERN REGIONAL LIBRARY FACILITY
405 Hilgard Avenue, Los Angeles, CA 90024-1388
Return this material to the library
from which it was borrowed.

RECEIVED

APR 15 1996

APR 08 1999



D 000 523 368 9

